











# PRACTICAL VIOLIN STUDY

A BOOK OF REFERENCE FOR ALL  
LOVERS OF THE INSTRUMENT

*By*  
FREDERICK HAHN



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This work, which was inspired by the Teachers' Training Course, inaugurated at the Zeckwer-Hahn Philadelphia Musical Academy in the year 1922, and which has since met with such pronounced success, I reverently dedicate to the memory of Adele Marie Foy.

FREDERICK HAHN.

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## Preface

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INSPIRED by the prevalent dearth of good teaching and the total lack of knowledge on the part of both teacher and pupil of how to practice correctly, and at the requests of many individuals acquainted with my ideas on the subject, I present in book form the results of a lifetime spent both as a teacher and as a player of the violin.

Violin teaching and violin playing are two distinctly different arts. To teach is no haphazard, hit-or-miss affair, it is a science, requiring absolute adherence to set principles. It is my desire in this book to set forth a systematic course both for teaching and practicing the violin from the most elementary to the highest stages of the art, with a correlating schedule of studies and solos which will be found adequate for the training of any violinist. It has been possible for me to do this only with the valuable co-operation and assistance of Edna Coates Colafemina and Raymond Brown.

Having taught hundreds of pupils, many of whom are prominent in the musical world, and having been from time to time associated with great masters from whom I have imbibed numberless invaluable ideas, I hope that in presenting this work I will help pave the way to musical heights which have hitherto seemed to many so hopeless and utterly unattainable.

FREDERICK HAHN.



## Introduction

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THE idea that any teacher will do in beginning the study of the violin is fast losing its popularity. Wrong teaching, carelessness, and inattention to detail have too often resulted in the necessity of again starting from the beginning. To start right is to win half the battle. The pupil who has been carefully advanced along proper lines from the beginning will reach his goal more surely than the unfortunate one, who finds that, after years of toil, he must return to the starting point.

With this in mind it is urged that every detail in the following chapters be thoroughly mastered and demonstrated by both teacher and pupil. The lessons are graded carefully and advanced step by step in accordance with a comprehensive schedule of etudes and solos. Possible weaknesses, errors, and obstacles are taken into consideration, and simple rules for correct practicing are explained.

The forty chapters in this volume do not literally represent forty lessons, but many years of violin study. One chapter may cover many or few lessons; this depends largely upon the discretion of the teacher and the rapidity with which the pupil is able to imbibe and execute the given technical exercises, etudes, duets, and solos.

The following schedule is comprised of a number of works which have been tried by the author and found best to present the essentials of violin study. This material is graded so as to suggest or outline a system of teaching which embodies a thorough course from the first lesson to the higher technical phases of the instrument. In an effort to condense it to its most practical form much excellent literature has necessarily been omitted, but for additional material any reliable catalogue may be consulted. It will be noticed, however, that a wide scope of works is presented so that both pedagogue and student may have an extensive choice.





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# PRACTICAL VIOLIN STUDY

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## CHAPTER I

### THE FIRST LESSON IN VIOLIN PLAYING

(FOR TEACHERS).—The first lesson should be definitely constructive and instructive. This lesson or interview often determines the pupil's attitude during the following lessons, and is thus important and should be used to advantage. Getting acquainted with the pupil is the first step. The teacher must arouse in the pupil interest and enthusiasm without illusioning him as to the numerous difficulties that the study of the violin presents. First impressions are usually lasting impressions.

Questions concerning the pupil's age, schooling, previous experience or training, interest in music, purpose in studying, the amount of time he is able to devote to practice, will help materially in ascertaining what methods to pursue.

It is, of course, important that a prospective pupil should have what is generally termed a "good ear." The following simple tests are excellent for determining his ability to recognize differences in tones:

1. Strike any note on the piano within the range of the pupil's voice, and ask him to sing or hum that tone.
2. Play any note upon the piano, following it with another either above or below it on the keyboard. Then ask the pupil the position of the second note (that is, whether it seems "higher" or "lower" than the first).

That a pupil finds difficulty in placing tones and in differentiating between tones is no reason for thinking him "tone deaf." Most beginners do not have keen tonal per-

ception, but with care it can be developed. This requires time and patience, and a constant repetition of these or similar tonal tests.

Tell the pupil the story of the violin, explaining the various parts of the instrument and bow, giving their names. Have the pupil name and learn these parts so that he shall be thoroughly conversant with the instrument with which he is to work. An excellent diagram of the violin and the names of its component parts will be found in the *Elementary Violin Lessons* by Eugene Gruenberg.

Before the actual use of the violin is begun, it would be wise for the teacher to see that the pupil has invested in all the necessary equipment; an instrument and bow of suitable size and quality, extra strings, rosin, properly fitting pegs, chinrest, etc. This is of much more importance than many teachers may think, for often a pupil's dislike for the violin is caused by the discomfort of a poor fitting instrument and bow, and the irritation of pupil and teacher due to the incessant slipping of pegs.

It is quite important that the teacher study each pupil's left hand to see whether it is adapted to the violin. If the fingers of this hand are short and chubby, the following exercises may be practiced daily until the hand and fingers are sufficiently supple to allow of their discontinuance:

1. Massaging the fingers: Holding the fingers of the left hand separate and rigidly straight, massage each from tip to knuckle with the thumb and first finger of the right hand until it is quite red. This will eliminate all stiffness.
2. Stretching exercise: Place the right hand, with the thumb uppermost, between the first two fingers of the left hand. Ill. 1. Slowly turn the right hand to a horizontal position, thus separating the first and second fingers of the left hand. Ill. 2. Then stretch and relax the fingers of the right hand several times. This will result in more flexibility and a better stretch between the fingers. The exercise is to be done between the remaining fingers as well.

3. Place the tip of the first finger of the left hand upon the tip of the thumb of the right hand. Then, with the thumb, push the first finger slowly and evenly



III. 1.—Right hand in upright position between first and second fingers of left hand.

as far back as possible, at the same time resisting slightly with the first finger. III. 3. From this position, return to the starting point, this time reversing the resisting power to the thumb. Repeat

this several times with each finger. Also massage the fingers, as mentioned previously, after each exercise.



III. 2.—Right hand in horizontal position with fingers stretched between first and second fingers of left hand.

4. Resistance exercise: For the stretch between the first finger and thumb, which is most important, place the ball of the second finger of the right hand against that of the first finger of the left hand. Likewise,



the ball of the thumb of the right hand against that of the thumb of the left hand. Ill. 4. Push the hands slowly together, then apart. Continue the exercise using the thumbs and second fingers, thumbs and third fingers, etc.



Ill. 3.—Pushing finger of left hand with right thumb.

How to stand when playing the violin has been the subject of much controversy and is a matter of importance, especially in the teaching of children. The position should be

identical with the military "attention," feet together, knees straight, body erect, and shoulders perfectly relaxed. The rigidity of the lower portion of the body allows for the per-



Ill. 4.—Improving the stretch between thumb and fingers of the left hand.

fect relaxation of the arms and shoulders and for a fuller breathing capacity, which is as necessary in violin playing as in singing. Ill. 5. The rather antiquated idea of resting

the weight of the body on the left foot, placing the right foot slightly forward and bending the knee is almost obsolete and rightly so. The opposite of this is much worse, that is, resting the weight of the body on the right foot and extending the left foot forward with bent knee. Much better than either of these positions is that of standing with the feet somewhat separated, toes pointed outward, and balancing the weight of the body on both feet. Ill. 6. With this position a certain poise and swing of the body is assured. However, the military position first mentioned seems to the writer by far the best.

Before learning to hold the violin it is necessary for a child to know how to handle it. Frequent repair bills and not infrequent annoyance are caused by a child's actual lack of knowledge as to how to treat the instrument correctly. It should be grasped in the following manner: Place the pupil's left hand under the neck of the violin and the right hand a little to the right of the tail-piece. Help him lift the instrument and place the chinrest under his chin, then remove the right hand. After this has been accomplished, the pupil should try to grasp and place the violin without the assistance of the teacher. This bit of instruction is especially necessary for young children and prevents accidents caused by carelessness.

In holding the violin, the neck and shoulders of the player must be held in a perfectly relaxed and natural position. The violin is placed on the left collar-bone so that the chin and part of the jaw rest upon the chinrest, slightly touching the tail-piece. The eye-line is then directly over the bridge and fingers to the music page. The back arm, the part between the shoulder and elbow, must be free from the body and kept well under the instrument. There should be a straight line from the elbow to the middle joints of the fingers of the left hand. The fleshy part of the hand, which lies between the little finger and the wrist, is turned toward the strings so that the knuckles lie parallel with the neck of the instrument. This position allows the fingers to be above the strings, well rounded, and ready for action.



Ill. 5.—Military "attention" position.



III. 6.—"Straddle" position.



The violin must be held in a firm, steady position on the collar-bone so that there will not be the slightest jerking or shaking of the instrument, but it must be a firmness without too much pressure of the chin.

The violin is not held on a level plane, but is slanted about 45 degrees to the right. For normal arms the instrument may be pointed slightly to one's left, for short arms it should be held directly in front of the eye-line. It is at first difficult for students to maintain this position without allowing the violin to sag. Professor Ostrovsky



Ill. 7.—Proper manner of holding violin.

suggests the following exercise: Bring the arms straight down in front, pressing the backs of the hands firmly together. Then, keeping the arms straight, bring them steadily upward—with the backs of the hands still firmly together—until they are directly over the head. Force them back several times as far as possible. This will lift the muscles of the diaphragm.

The neck of the violin is held between the first crease of the first finger and the second crease of the thumb (meas-

uring from the hand out). The first finger remains immediately in front of the nut, while the thumb is placed sufficiently forward so as to lie between the notes A and B on the G string, or midway between the first and second fingers. Ill. 7. One must avoid squeezing the neck of the violin with either the thumb or fingers, as relaxation is an important factor in technical development. Never allow the neck of the violin to fall into the hollow between the thumb and first finger. For other illustrations of the position of the violin, see *Sevčík*, Op. 6, Book I.

In teaching, do not progress beyond this point until a correct position is naturally and easily assumed by the pupil. In the end, this saves one much needless correcting and the pupil unnecessary difficulty in his work.

How often the importance of instructing the young pupil, or even the adult pupil, in the method of correctly tuning the violin is overlooked! And yet this is a most necessary accomplishment. Only too often beginners depend upon the weekly or bi-weekly tuning of their instruments by their teachers to last them through the intervening days of painful practicing.

It is too much to expect that a beginner should be able to tune by perfect fifths, as does the experienced player. The note A should be struck on the piano, then the note D, G, E, until all four strings are in accord with the piano notes named. The pupil should do this himself, under the supervision of the teacher, so that he shall be able to repeat the process at home. If a piano is not available during the week for the pupil, he should purchase a pitch-pipe of sufficiently good quality to be reasonably accurate. Specific instructions should be given that the pupil tune the instrument each time before and at intervals during practicing.

It is difficult, of course, to tune any instrument properly unless the strings are true. Each string should be tested before it is put on the violin. To do this unwind the string to its full (single) length, being careful not to twist it in so doing. Then, holding it tightly stretched between first fingers and thumbs of the hands, pluck the string with

the fourth finger of either hand. The vibrations will cause arcs forming an ellipse of which the outermost lines will be clearly seen in true strings. If, however, a center line is seen in conjunction with the outer lines, the string is false.

After the strings are brought into accord with the tones of the piano, the pupil should test them lightly, at the point of the bow, the A and E strings together, the A and D, and so on. He will then cultivate a feeling or sense of accuracy pertaining to the perfect fifths that will later, in due course of time, lead to independence of the piano.

To care for a violin properly does not simply mean to avoid damaging it. Proper care includes wiping excess rosin from the instrument, keeping the violin both when being used and when in the case in a dry place, resting the violin case on a level surface on the flat of the case, washing the hands carefully always before playing—and drying them thoroughly, keeping the bridge adjusted (it is apt to “lean” forward toward the fingerboard). To adjust the bridge lay the instrument on the lap and place the thumbs and first fingers of the two hands on either side of the bridge well toward the middle (the fingers of the right hand between the G and D strings, and those of the left hand between the A and E strings). Then, grasping the bridge firmly, gently adjust to the proper position.

Whether or not the use of a shoulder pad or patent chinrest and shoulder appliance is necessary is a matter of individual requirement. Some players seem to naturally adapt themselves to the holding of the instrument, and even the use of a simple home-made pad or silk handkerchief seems unnecessary. This is preferable.

If, however, it seems difficult to hold the violin without its slipping and being insecure on the shoulder-bone, the use of a pad is certainly advised. To labor against an instrument insecurely held is to develop too much dependence upon the use of the left hand and fingers in holding it. This makes the shifting of positions difficult later on.

Frequently a silk handkerchief tucked under the chin, or a pad of felt, flannel, or velvet (any material that clings

to the clothing) will suffice. If not, there are a number of combination chinrests with shoulder attachments that may be purchased at any reliable music store or violin shop.

For further information as to equipment, proper placement of strings, etc., it is well to consult Carl Flesch's book, "The Art of Violin Playing."

## CHAPTER II

### THE BOW

*(How to hold the bow, how to draw the bow, pressure, crossing the strings, and the legato bowing.)*

As a preliminary exercise, relax the right arm by resting it on the arm of a chair and allow the muscles of the forearm and back-arm to remain constantly in this limp position.

#### How to Hold the Bow

Place the thumb, slightly rounded outward, upon the stick close to the frog. Do not place the thumb in the little opening at the frog, but just between the end of it and the



Ill. 8.—Holding of bow, palm upward.

leather grip that is usually found on the bow. The lower portion of the ebony of the frog may sometimes be sharply pointed. This, or a moderate degree of sharpness, is better



than too smooth a surface at this point, since the sharper surface affords a better purchase or hold on the stick. Then place the remaining fingers on the stick in such a manner that the first finger laps over the stick slightly above the second (or middle) joint. Then turn that portion of the bow where the frog and hair join, toward the thumb—until it touches the thumb between the thumb nail and first joint. The back of the hand is turned toward the tip of the bow, thus allowing the other fingers to fall upon the stick in a slanting position. The fingers should be held closely together with the tip or ball of the little finger resting upon the bow, and they should remain absolutely stationary but flexible. Flexibility and elasticity are requisite for proper tone production. Keep the right hand rounded with the knuckles somewhat depressed.

To illustrate the above to a pupil, hold his hand, palm upward, and place the bow between the fingers in the previously explained way, carefully explaining each step. Ill. 8. Then turn the hand over and allow the bow to rest upon the strings of the violin.

### Grasping the Bow from the Table

Another illustration of the principle which may be helpful is to place the bow on a table with the hair down; then, placing the hand over the leather grip in a rounded manner, the fingers touching the table, incline the hand to the left until the first finger is in its proper position on the stick. The other fingers will then automatically fall into their proper places. Ill. 9. Be sure to keep the fingers well together and firmly on the stick, and in this position lift the bow from the table and place on the strings of the violin.

In reaching for the bow, the same position of the right hand and arm is maintained as when one reaches out to grasp the hand of a friend. The wrist is neither depressed nor protruded, but is held in a perfectly normal manner.

Many times beginners find it difficult to establish in their minds the exact middle of the bow. To eliminate this trouble, chalking the bow at that point is often helpful.

In tightening the hair of the bow, by screwing the tip of the frog to the right, care should be taken that the bow stick maintains its graceful inward curve. In this manner



Ill. 9.—Bow on table—grasping.

the proper resilience is maintained. It is not necessary to give the screw more than a turn or two to loosen the hair to the proper extent after practicing.

### How to Draw the Bow. The Down Bow Stroke

(FOR TEACHERS).—When the pupil is able to hold the bow in the manner described, grasp his wrist with the left hand, and guiding the bow with the right hand place it at the frog on the A string about three-quarters of an inch from the bridge, with hair flat upon the string. See that his arm is level from the knuckles to the elbow and that the wrist is not humped but bent somewhat toward the player's face. Ill. 10. The bow is not placed exactly parallel nor is it drawn parallel to the bridge; but the tip of the stick must point slightly away from it. This is accomplished by drawing the hand *slightly* back towards



III. 10.—Position of bow at frog.



III. 11.—Position of bow when at the middle.

the body. Pull the bow downward. The same level position of the arm is maintained when the middle of the bow is reached. Ill. 11. From the middle of the bow to the



Ill. 12.—Position of bow at point.

tip, the forearm is relaxed and *gradually* dropped. When the point is reached the arm and hand will be in the same position except for a depression of the wrist. Ill. 12.

### Exercises for the Down Bow Stroke

In starting a tone at the frog, transcribe a semi-circle upward in the air with the right hand and arm, then downward to the string. The bow thus starts its downward course in space and, when it comes in contact with the string, a clear attack is derived together with no little grace and a pleasing quality of tone as contrasted with the vulgar attack, which is so often used and which is, to say

the least, disagreeable and most unmusical. Having alighted upon the desired string, in a smooth, flexible manner draw a down bow stroke to the middle of the bow during the counts one and two and. Rest during the counts three and four and, in order to see that the arm still maintains its relaxed or limp attitude and correct relation to the bridge. Then continue the down bow stroke from the middle to the point. In the same manner draw a full bow during the counts one and two and three and four and, being careful to depress the wrist gradually after reaching the middle of the stick.

This same bowing may be started with a preliminary "bite," that is, a slight pinch or pressure with the first finger on the stick which is released simultaneously with the beginning of the stroke.

Another method of attacking the string, suggested by Prof. Leopold Auer, is: Poise the bow momentarily over the string, draw the fingers of the right hand and the right wrist quickly upward and to the left, and then quickly descend upon the string—simultaneously relaxing the wrist and fingers of the right hand. This is very similar to the action described in Chapter V dealing with the legato bowing.

When a whole (full) bow is used, employ the wrist, fore-arm, and back-arm. With the upper half of the bow the wrist and fore-arm only are employed. From the middle to the frog, the entire arm is used. When using any portion less than one-half of the bow, except at the frog, use mostly the hand movement, and very little from the *fore-arm*. For small strokes near the lower part of the bow (the frog) only a little of the hand movement and much of the fore-arm, back-arm, and shoulder motions are used.

### The Up Bow Stroke

For the up bow stroke, from the point to the middle preserve the same attitude of the hand and arm as for the down bow stroke. From the middle to the frog do not allow the back-arm to drop, nor the wrist to be bent upward, but be sure to preserve an absolutely straight line from the elbow



to the second joint of the first finger. Push the bow upward from the shoulder. By this manipulation the same quality of tone will be heard at all parts of the bow.

### **Bow Pressure**

Place the bow on any string on the flat surface of the hair, then incline the stick slightly toward the finger-board. In so doing, the full amount of hair is used and at the same time the proper position of the stick is maintained. As the bow weighs but a few ounces, and the arm several pounds, great care should be exercised not to press on the bow when drawing it over the strings at this beginning stage. The violin must sing and the tone must be drawn, not dragged, from the instrument. If the beginner, youth or adult, will follow carefully what is mentioned in this chapter, there is no reason why he should not have a good quality of tone at once.

### **Crossing the Strings**

The back arm must be raised or lowered when going from one string to another. For instance, the arm will be lowest and nearest the body when the bow is on the E string, Ill. 13, and highest and farthest from the body when playing on the G string, Ill. 14. However, care must be taken never to raise the elbow higher than the shoulder.

Cross the strings easily and with a perfectly limp wrist. Always avoid a jerky nervous motion of the bow-arm, the bow should "hug" the strings. In crossing from a lower to a higher string, gradually decrease the distance between the strings by a gradual depression of the right arm from the shoulder, so that, when the moment will have arrived for the bow to cross, the distance between the two strings will have become so infinitesimal that the change will be practically unnoticeable. In proceeding from an upper to a lower string the motion of the shoulder and arm should be just the reverse.

The basic bowing, the legato, is at this stage taught to be the smooth, steady manipulation of the bow in accordance with the foregoing explanations. Its requirements are:

Correct attitude of hand, arm, and bow; correct drawing of the bow; perfect limpness of bow-arm and a good tone. Never fall into the habit of "sawing" on the strings at the middle, frog, or point of the bow. For the development of



III. 13.—Position of arm on E string.

the full arm stroke insist upon the bow being drawn from frog to point and vice versa. These rules must be constantly studied and preserved until the bowing becomes smooth, flowing, and flexible.

It is well to have the pupil grasp the bow in the correct manner, and poise it in different positions in space before placing it on the strings. The simplest of these positions will be the vertical one. Then the bow may be turned to



III. 14.—Position of arm on G string.

the right until it lies in a horizontal position—and later swung in large circles, the fingers maintaining their original position upon the stick.

The violin bow should be treated with the same care

and consideration as the violin. After practicing, the screw at the end of the frog should be turned to the left until the hair of the bow and the bow stick are relaxed and almost touching. Before playing, the screw is turned several times to the right until a proper quality of resistance is obtained in the bow stick and hair. Never screw the bow too tightly, the stick should always maintain its inward curve.

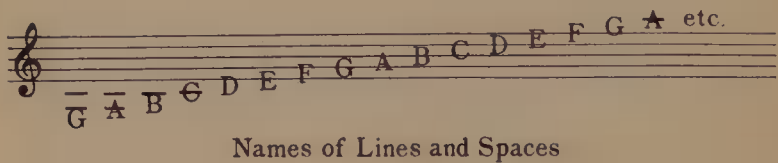
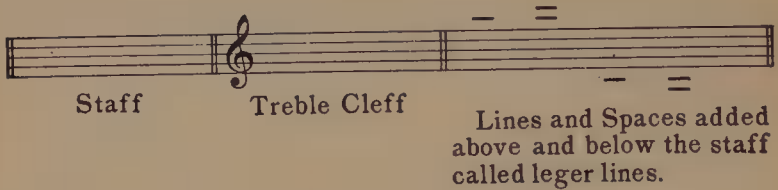
Rosin the bow before playing and, when the strings of the violin are new, rub the bow up and down between the bridge and fingerboard until some of the rosin clings to the strings. Also, for new strings, grasp each string with the first finger and thumb and rub the string the entire length of the fingerboard, pulling it slightly in so doing.

## CHAPTER III

### ELEMENTARY THEORY

*(Teaching and learning the staff, letter names, values of notes and rests, and rhythm.)*

MUSIC is written within, above, and below five parallel lines called the staff, and in violin music, and music for many other instruments, the staff begins with a sign called the "Treble Clef" or "G Clef" sign. Each line and space stands for a certain note or sound, and these sounds have certain letter names which are *a, b, c, d, e, f, and g*. The interval or space between one note and the next note of the same letter name is called an octave.



The names of the lines and spaces on the staff can easily be learned by means of the following simple formula:

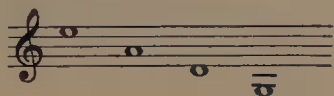


Three, four, five, six, and seven letter words can be spelled by arranging notes upon the staff, and, for a child, this is an easy and pleasant way of becoming familiar with the

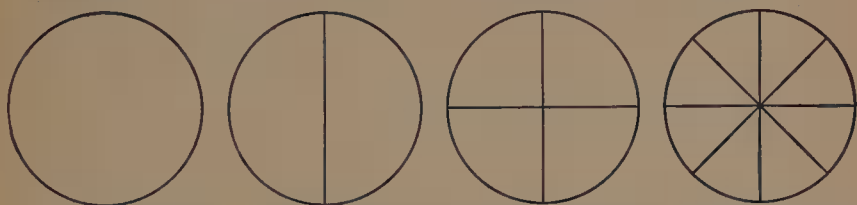


names of the notes. Excellent "musical spelling" exercises will be found in the "Adele Sutor Spelling Book for Piano" and the "Morris Book on Signs."

The names of the strings on the violin, beginning with the highest, are E—A—D—G. These notes are identified with certain staff positions, as below:

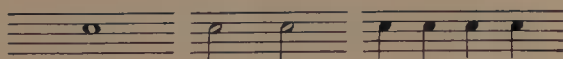


The fundamental principles of note values are set forth very simply as follows: The illustration of the circle is perhaps most simple. One may draw circles of equal circumference and divide them into different equal parts, as:

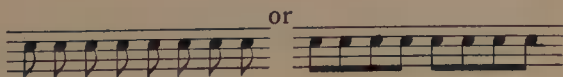


Whole circle.      2 half circles.      4 quarter circles.      8 eighth circles.

Notes may be explained as dividing similarly, as:

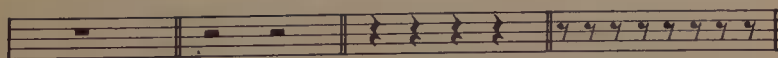


1 Whole Note    2 Half Notes    4 Quarter Notes



8 Eighth Notes

There are times when a pause or rest is necessary between notes. These pauses or rests have certain time values just as notes have certain time values, and they are as follows:



1 Whole Rest    2 Half Rests    4 Quarter Rests    8 Eighth Rests

A dot when placed directly after a note adds to the note one half of its original value. When a dot is added to a note already dotted, the last dot adds to the note one half of the value of the previous dot. This same rule applies to rests.



When notes and rests are placed on the staff, they are divided into equal time spaces by bars. The spaces between the bars are called measures.



The first note of each measure is always stressed or accented, producing a feeling of pulse, or a swing, that is called rhythm. At the beginning of every piece of music a time signature is given which is interpreted as follows:

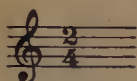
$$\begin{array}{c} \text{Treble clef} \\ \text{C} = \frac{4}{4} \end{array} = \begin{array}{l} \text{Number of counts in each measure.} \\ \text{Kind of note receiving 1 beat or count. (In this} \\ \text{case a quarter note.)} \end{array}$$

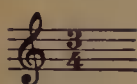
### **“Rhythm is the Motion of Music”**

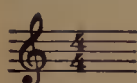
Rhythm is one of the most important elements of the musical art. With rhythm, what were merely note groupings receive the pulsation of life, and tones arranged in a rhythmic manner take shape, form, and meaning. Rhythm and melody merge into one common medium for expressing emotions, and for awakening emotions in others.

In referring to the “Grand Theoretical-Practical Violin School” by Edmund Singer and Max Seifriz one may read, “If rhythm cannot be taught, it can be encouraged and developed, and this must be done from the beginning. Simple exercises and explanations combined with meticulous care in the matter of beating time correctly, observing rests,

and giving notes their full value, are first steps toward the the development of a sense of rhythm in the pupil." Marching and performing exercises to music might even be suggested in connection with the music lesson in the case of one who seems utterly lacking in this essential. In explaining different rhythms, such as  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ , the following analogy is frequently used which also shows the proper accent:

 gives the same feeling as a two syllable word like  
*morn-ing.*

 gives the same feeling as a three syllable word  
like *ex-cel-lent.*

 gives the same feeling as a four syllable word  
like *drom-i-da-ry.*

For higher forms refer to Chapter XXV of this book.

*Note.*—An exhaustive treatise on fundamentals of tone, pitch, intervals, modes, keys, scales, notation, and rhythm will be found in the book by Messers Singer and Seifriz, which will be very interesting to a serious student.

Although "counting aloud" may be beneficial at the very inception of violin study, it should not be encouraged. The use of the metronome is to be encouraged, however, from the very first, since a fairly correct sense of rhythm may be cultivated by its use in most instances. Playing in time should be a rule from the outset.

Particular attention should be given the observance of rests for their full value. For instance, in the first measure of Sevčik, Opus 3, Variation 5, there should be an imaginary pause before the third beat to insure correct rhythm.

The  $\frac{6}{8}$  rhythm, which should come later in the study of music, may be interpreted in two ways as a rule, depending largely, of course, upon the intent of the music. Sometimes it gives the impression of two groups of  $\frac{3}{8}$  notes each, sometimes of three groups of  $\frac{2}{8}$  notes each.

## SCHEDULE OF WORKS

## Grade 1—Elementary

*Instructors:*

Watson, First Folk Songs  
Watson, Bel Canto Method  
Peery, Fiddling For Fun

*Technical Exercises:*

Crickboom, The Violin, Theory and Practice, Book 1, or  
Sevčik, Op. 6, Book 1  
Sevčik, Op. 6, Books 2, 3, 4, and 5  
Sevčik, Op. 2, Book 1 (Bowing Technic), to be used in  
conjunction with Op. 6, Books 2, 3, and 4  
Scarmolin, Rhythmic A-B-C's

*Etudes and Scales:*

Blumenstengel Scales, Book 1, Presser Edition (to be  
used with Sevčik, Op. 6, Books 2, 3, and 4)  
Levenson, Fifty Selected Studies in the First Position  
Sitt, Op. 32, Book 1 (20 Etudes), or  
Wohlfahrt, Op. 45, Book 1, Easy Melodious Studies,  
followed by:  
Wohlfahrt, Op. 74, Book 1  
Kayser, Op. 20, Book 1  
Grünwald, The First Exercises (with either of the above)

*Duets:*

Gebauer, Op. 10, Twelve Easy Duets  
Pleyel, Op. 8, Six Easy Duos

*Solos:*

Greenwald, Valse Orientale (for E String)  
Hoescher, Valse Lento  
Hartmann, Cradle Song  
Hartmann, Dance of the Marionette  
Papini, Bo-peep  
Suter, Circus Parade March  
Mozart, Ave Verum  
Schubert, Greenwald, Minuet

Beethoven, Minuet, from "The Leptet"  
Bohm, Intermezzo  
Burleigh, Wing Foo  
Borowski, Chanson du Berceau  
Borowski, Ritournelle  
Borowski, Danse Rustique  
Haesche, Mignon  
Ten Havey, Romance  
Herrmann, Serenade  
Papini, Lisette  
Drdla, Cavatina  
Drdla, Tarantella  
Drdla, Valse Rustique  
Drdla, Danse Caprice

*With Sevcik:*

Op. 6, Book 3. One or more of the following:  
Seitz, Pupils Concertos, No 2. and No. 5  
Vieuxtemps-Ambrosio, Reverie  
Wagner-Franz Song of the Evening Star, from Tannhauser  
Bach-Gounod-Ambrosio, Meditation from Ave Maria

*With Sevcik, Op. 6, Book 4. One or more of the following:*

Kreisler, Toy Soldier's March  
Kreisler, Rondino (on a theme by Beethoven) Simplified  
Dancla, Austrian Hymn (Don Juan)  
Dancla, Les Puritains  
Elgar, Salut d'Amour



## CHAPTER IV

### SEMI-TONE SYSTEM. ATTITUDE, ATTACK, AND PRESSURE OF THE FINGERS AND EXTENSIONS

ON the piano the key of C major conveniently occurs on the white keys of the instrument. Consequently, since it is thus easiest to execute, it has generally been taught first. The violin presents quite a different problem, for here the key of C major is no easier to master than a number of other keys, due to the fact that in no key do the fingers fall in the same relative positions on all strings.

In order to overcome this difficulty, Otakar Sevcík has developed a method of instruction based upon a "semi-tone system," which deals with the fingers as being placed in the same relative positions on all strings. This, naturally, incurs the use of sharps, flats, and naturals from the very beginning and allows the pupil to become familiar with their use immediately. The semi-tone system is composed primarily of eight different stopping combinations, as follows:

#### Combination Number 1

A whole tone occurs between the open string and first finger on each string.

A half (semi-) tone occurs between the first and second fingers on each string.

A whole tone occurs between the second and third fingers on each string.

A whole tone occurs between the third and fourth fingers on each string.

This first stopping combination, and the following ones, are studied at the most elementary stage. The pupil, having learned the correct position of the violin and fingers, and how to draw the bow over the open strings, learns—finger by finger—these simple positions of the four digits. Not being ready for scales or melodies on more than one string, no tonal difficulty presents itself.

### Combination Number 2

A whole tone occurs between the open string and first finger on each string.

A whole tone occurs between the first and second fingers on each string.

A half (semi-) tone occurs between the second and third fingers on each string.

A whole tone occurs between the third and fourth fingers on each string.

This second combination entails a change of position of the second finger on each string. B flat (second finger on the G string) changes to B natural; F natural, C natural, and G natural on the D, A, and E strings respectively, become F sharp, C sharp, and G sharp.

### Combination Number 3

A half (semi-) tone occurs between the open string and first finger on each string.

A whole tone occurs between the first and second fingers on each string.

A whole tone occurs between the second and third fingers on each string.

A whole tone occurs between the third and fourth fingers on each string.

This combination is slightly more difficult and demands greater care in intonation, since the stretch between the first and fourth fingers is larger.

### Combination Number 4

A whole tone occurs between the open string and first finger on each string.

A whole tone occurs between the first and second fingers on each string.

A whole tone occurs between the second and third fingers on each string.

A half (semi-) tone occurs between the third and fourth fingers on each string.

**Combination Number 5**

- A half (semi-) tone occurs between the open string and first finger on each string.
- A whole tone occurs between the first and second fingers on each string.
- A whole tone occurs between the second and third fingers on each string.
- A half (semi-) tone occurs between the third and fourth fingers on each string.

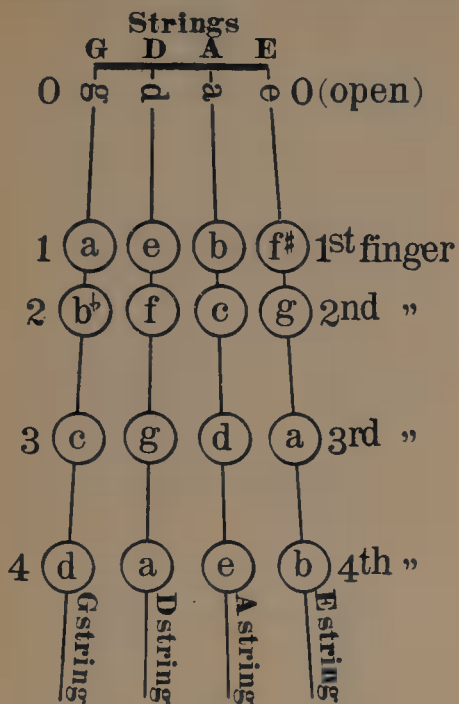
**Combination Number 6. First Chromatic Combination.**

- A whole tone occurs between the open string and first finger on each string.
- A half tone occurs between the first and second fingers on each string.
- A half tone occurs between the second and second fingers on each string.
- A half tone occurs between the second and third fingers on each string.
- A whole tone occurs between the third and fourth fingers on each string.

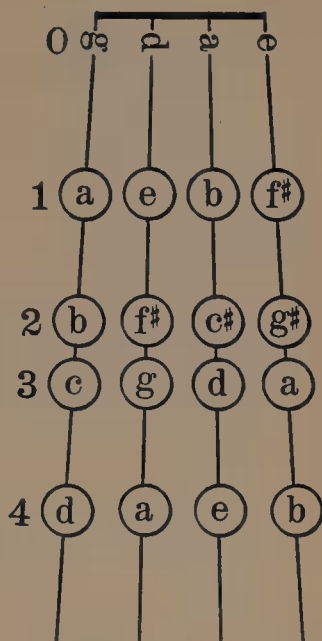
**Combination Number 7. Second Chromatic Shift.**

- A half (semi-) tone occurs between the open string and first finger on each string.
- A half (semi-) tone occurs between the first and first finger on each string.
- A half (semi-) tone occurs between the first and second fingers on each string.
- A half (semi-) tone occurs between the second and second fingers on each string.
- A half (semi-) tone occurs between the second and third fingers on each string.
- A whole tone occurs between the third and fourth fingers on each string.

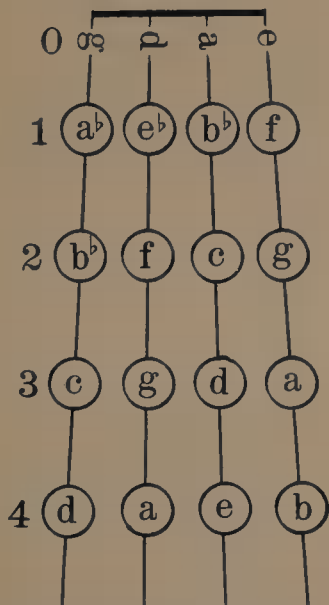
# Illustrations for Foregoing Stopping Combinations



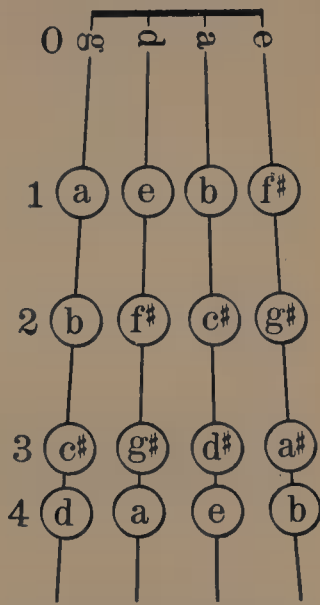
First stopping combination.



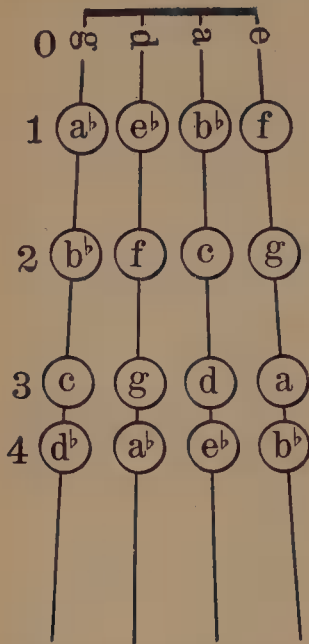
Second stopping combination.



Third stopping combination.



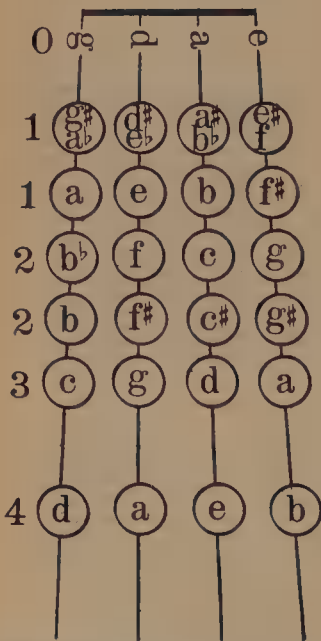
Fourth stopping combination.



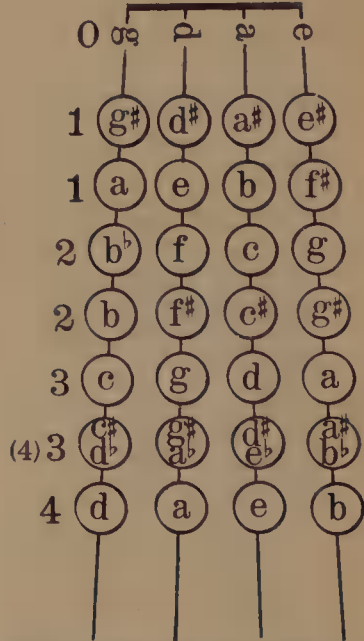
Fifth stopping combination.



Sixth stopping combination.



Seventh stopping combination.



Eighth stopping combination.



**Combination Number 8. Third Chromatic Shift.**

- A half (semi-) tone occurs between the open string and first finger on each string.
- A half (semi-) tone occurs between the first and first fingers on each string.
- A half (semi-) tone occurs between the first and second fingers on each string.
- A half (semi-) tone occurs between the second and second fingers on each string.
- A half (semi-) tone occurs between the second and third fingers on each string.
- A half (semi-) tone occurs between the third and third fingers on each string.
- A half (semi-) tone occurs between the third and fourth fingers on each string.

The questions "What is a whole tone?" or "What is a half tone?" are, of course, likely to arise. To answer these questions scientifically would only add to the confusion of the questioner. The best answer is to resort to the piano (when one is available), and explain that the interval lying between keys immediately next to each other is always a half tone. Play half tones at various positions on the piano keyboard until the *tonality* of the half tone is firmly fixed in the pupil's mind; then, after explaining that a whole tone is an interval involving a skip of two half tones, demonstrate various whole tones until these, too, become firmly fixed in the mind. This same means of illustration may also be accomplished by using the violin.

**Attitude**

The fleshy part of the hand, between the little finger and the wrist, should be turned toward the neck of the violin. If the chapter "How to Hold the Violin" has been thoroughly mastered the hand and arm will naturally assume the correct position, that is, the back-arm well under the instrument, the fingers arched over the strings, the entire hand free from the strings at every point. It is important that a straight line be maintained from knuckles to elbow.

### Attack

Each finger is dropped from the knuckles with relaxed strength and elasticity, the motion being similar to that of a little steel hammer. Lift the fingers high and drop them briskly into place, hitting the desired tone exactly—never “sneaking” into position. Frequently it is necessary to “build up” to a tone, that is, to begin on the “open” string (on the string being used), and place the fingers in their proper succession until the correct tone is reached. Only the dead weight of the finger falls upon the string from the knuckle. The finger is never squeezed nor pressed, but hammered, and the tips are held in a slanting position toward the face of the player. The hand and arm are held limply, the fingers always being relaxed.

### Extensions

With the beginning of scales in the first position an extension of the fourth finger will often be found occurring on the E string. In extending the fourth finger to the next higher note, stretch the finger loosely to the desired spot. Do not move the hand or other fingers; the motion must come from the fourth finger alone. Absolute relaxation of the arm, hand, fingers, and especially of the fourth finger is essential if the proper result is to be obtained.

Throughout all these studies of finger action careful attention must be devoted to the bow and bow-arm. In open string exercises the bow must cross the strings evenly and easily with little motion and great relaxation. In exercises employing the use of the fingers the following rule must be remembered and practiced.

*Rule.*—Never change the finger before changing the bow, or never change from down bow to up bow before changing the fingers. The action must be simultaneous.

To attempt to explain the semi-tone system to any young pupil in its entirety would be futile. These explanations are for the teacher or adult pupil. For the younger student assign a few measures or lines of technique at a time, according to his capacity, explaining each point which

seems to present difficulties thoroughly and clearly. Repetition creates habit, and if the exercises are well practiced the fingers will, before long, automatically fall into their correct position on the finger-board.

## CHAPTER V

### THE FIGURE 8 BOWING; THE LEGATO STROKE

IN the year 1913, while spending the summer in Berlin, Germany, I had the good fortune to meet Alexander Fiedeman, one of the greatest players and pedagogues of all time. Having been introduced to him by his intimate friend and colleague, Henri Ostrovsky, I was at once taken into the family, as it were, and in this way brought into close contact with many of his pupils.

The outstanding feature of his pupils' playing was the gorgeous, golden tone quality not too often heard from violinists today. Upon inquiry he showed me conclusively that this wonderful tone production was due to his manner of holding the bow, the proper position of the bow on the strings, and the use of what I termed the "figure 8 bowing" (for want of a better name) because of its close resemblance to that figure lying on a horizontal plane.

This bowing, little known to violinists, is one of the most difficult phases of the technique. It should, however, be taught at the beginning before any other self-made methods become habitual, and in this chapter I shall endeavor to explain the steps carefully and simply. No child or even adult is expected to grasp the principles and execute them immediately. Constant drills and the use of this stroke in the first simple exercises are necessary if mastery of it is desired.

If, however, the accomplishment of the figure 8 bowing seems a futile task in view of its difficulty, other methods of obtaining a more or less smooth legato stroke present themselves. The most feasible is as follows:

When, in the down bow stroke, the tip of the bow has been reached, throw the right wrist loosely and quickly away and back again, keeping the bow in progress while making the change from the down to the up stroke. This must not be a

jerky or contracted motion of the arm, but a loose tossing of the right hand. The bow then continues its upward course until the frog is nearly reached. This time the hand is quickly tossed upward and back, without allowing the bow to leave the string.

These motions are often explained as an extension of the fingers of the right hand downward and upward. The fingers remain stationary on the stick, although pliable throughout the progress of these changes.

The exercises leading to the mastery of the figure 8 bowing are as follows:

### A. Up Bow

1. On the count one, push the bow up until within about four inches of the frog, then rest on counts two, three, and four.

2. On the count one, swing the tip of the bow away from the body as if the bow were on a pivot, thus bringing the hand toward the body, and rest on counts two, three, and four.

3. On the count one, push the entire bow toward the finger-board with the fingers of the right hand, employing a somewhat sliding motion, likewise resting on counts two, three, and four. The attitude of the bow in all three movements will show the frog toward the body of the player and the tip toward the finger-board.

4. On the count one, transcribe a circle horizontally on the string as follows: Swing the bow and hand about in a circular—counter clockwise—motion, the hand coming into the close proximity of the bridge toward its completion—then back into its starting position. Be sure to *complete* the circle, the tendency is to stop the motions midway—thereby cutting the circle in half. The fingers must not alter their position on the bow—therefore the wrist must be supple. Rest on the counts 2, 3, and 4. Now the bow is in position for the down stroke. In playing the down stroke gradually draw the bow nearer the bridge.

In mastering this bowing be content to take and thoroughly assimilate one phase of it at a time. Having prac-



ticed the four component strokes as explained above, repeat the motions, counting one and, for the first stroke, rest during two and, count three and, for the fourth stroke, etc., then do the complete bowing within but four counts—counting one and, for the first stroke, two and, for the second, etc.

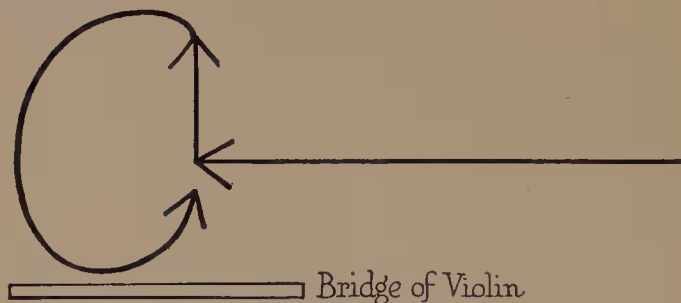


Diagram of stroke, combining strokes A. 1, 3, and 4.

Finally amalgamate the four motions into one. At first there will be more or less rasping or uncouthness of tone, but this will be overcome as one's proficiency and ease in the motions increase.

## B. Down Bow

1. On the count of one, push the bow down to within about four inches of the point and rest on counts two, three, and four.

2. On one, swing the lower part of the bow away, as if on a pivot (hand away from the body), and rest on counts two, three, and four.

3. On one, push the bow away from the bridge and toward the finger-board with the fingers of the right hand and rest on counts two, three, and four.

4. On one, transcribe a circle horizontally to the strings as follows: Swing the hand out and to the right with a circular motion, bringing the bow around into the close proximity of the bridge and back to its original position, being sure to complete the circle. Rest on counts two, three, and four.

After these preliminaries have been satisfactorily accom-

plished, this bowing should be practiced with one count for each stroke and one count for each rest, then practiced with one count for each stroke, omitting the rests. Play then in a continuous manner without rests, but exaggerating the motions. Finally amalgamate these four movements into one continuous flowing legato.

The fourth movement of the stroke, which is the circle, should be practiced very, very slowly even if the tone be harsh and the bow position be changed to a deplorably bad one. This will eventually right itself much as a ship does in riding an ocean swell. A smooth bow movement will come with endeavor.

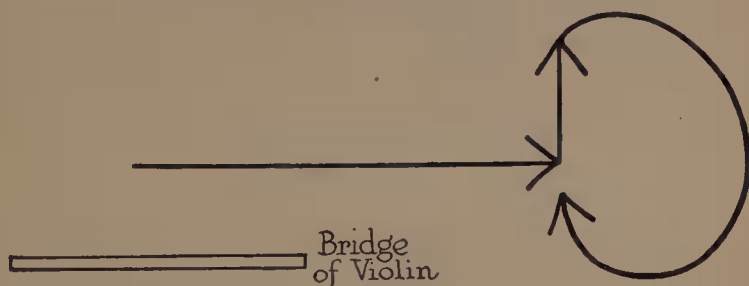


Diagram of stroke, combining strokes B. 1, 3, and 4.

Another exercise which will help materially in acquiring a smooth change from the down to the up stroke or vice versa, is to place the bow on the strings and, while holding it at a pivotal point, to make a circular up and down motion with the wrist similar to the motion used for stirring sugar in a cup of coffee.

In the changing of strings, whether it be with the up or down bow stroke, the figure 8 manipulation is accomplished on the tone prior to the one necessitating the change. The new tone is attacked with a sort of scooping motion. The change of bow from one string to another must be as imperceptible as a change of tones on the same string.

A suggestion for facilitating this stroke is to hold the bow slightly above the second joint of the first finger with the knuckles crouched. Lean the hand toward the stick with a slightly depressed wrist.

These exercises for acquiring the figure 8 bowing can be played at any part of the bow—at the middle, point or frog, or in the upper or lower half. When playing at the tip, the first finger must press upon the bow so that it will cling to the string; but as one approaches the lower part of the bow the third and fourth fingers grip it, thus releasing the pressure on the first finger. In changing the attitude of the bow, the fingers must remain on the stick, and be controlled by the muscular activity of the right hand and fingers. The balance of the bow is made at the first joint of the middle finger. Care must be exercised not to dig the tone into the violin, but to allow the bow to glide along the strings with its own weight plus a slight clinging. Exceptions, of course, are made to these rules when different tonal effects are required.

If the motion of the bow seems difficult and unwieldy at the frog, practice it using two bows. Later the one will seem light and easily managed in comparison.

A little of this bowing should be given with each lesson until the pupil is ready to make the complete figure 8 bowing in a continuous stroke, with evenness and agility. This should not be attempted until the exercises are correct in every detail.

The component parts of the exercises are greatly exaggerated in order to bring out distinctly the four different motions required in making the bowing complete. Later the change should not be anticipated, but take place at the last moment before making the reverse bowing.

For passages demanding virility and a large tone quality place the second and third fingers on the right side of the frog, the ball of the little finger on the stick, and the first finger wrapped around the stick rather firmly. The fingers are thus held closely together, the knuckles crouched, thumb much bent and touching the silver mounting of the bow, all fingers, hand, and forearm inclined toward the stick and the hair turned toward the thumb.

In practicing this bowing a motion from the back-arm and shoulder is permissible, especially at the frog.

## CHAPTER VI

### THE PROPER MANNER OF SCALE PRACTICE

#### Theory

PUPILS having had years of so-called violin instruction are frequently ignorant of the formula for major and minor scales. In many cases not only the differences in scales but also the differences between half and whole tones have never been adequately explained.

Personally, I feel that the time will come when an individual assuming to teach music in any form whatsoever will be obliged to undergo a thorough examination by someone in authority qualified to pass judgment. Only then will the standard of instruction be raised to its proper level.

I have had considerable experience with pupils who have been so totally neglected and, as to the proper method of procedure with them, it is invariably necessary to begin again from the fundamentals. It is not always wise, however, to inform the pupil of this fact, nor effect too discouraged an attitude, since discouragement has never spurred to industry or increased endeavor.

There is a striking similarity between teaching music and raising flowers. To compare the two, the pupil is the recipient of the seed of knowledge as the soil is the recipient of the seed of a flower. The seed, in both instances, must be nurtured with great care over a long period of time, and with no apparent results. Then, gradually, just as the seed sprouts, grows, buds, and blossoms into a beautiful flower, so the pupil develops into a fine player. Only through the proper care, patience, and attention in both cases are the desired results obtained.

As the scale is one of the seeds from which emanates the beauty to come, too much attention cannot be given this particular phase of study.

As we have before said, a scale consists of eight tones, counting from any note to the next higher note of the same letter name. The tones from the first to the eighth note are arranged in "steps," as follows, for major scales:

The interval between the first and second notes is a whole step.

The interval between the second and third notes is a whole step.

The interval between the third and fourth notes is a half step.

The interval between the fourth and fifth notes is a whole step.

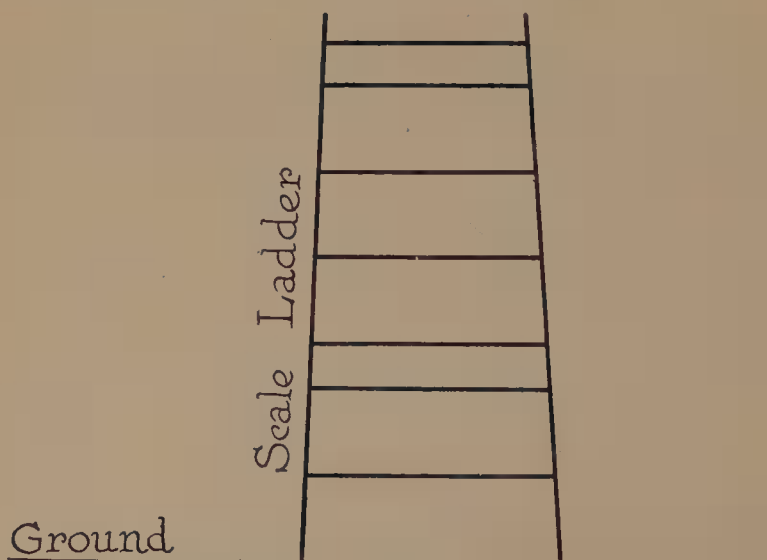
The interval between the fifth and sixth notes is a whole step.

The interval between the sixth and seventh notes is a whole step.

The interval between the seventh and eighth notes is a half step.

For young children the formula for a major scale may be explained in this manner, either with chalk and blackboard, or with pencil and paper.

Upon the ground we put our scale ladder this way:





Let us climb the ladder. The first step we take is a good big step (from the "ground" to the first rung). Let us call it a whole step. The second step is a big step too, another whole step. But the third step isn't a whole step—it is only a half step—(and so on until the last rung of the ladder is reached).

After the pupil, in imagination, has ascended and descended the ladder, he may ascend again, calling the ground C. Step by step he then builds the scale of C. Later the "ground" may be called G, D, A, and so on through the entire category. This will, of course, incur the use of sharps and flats from the beginning to make the steps "come right."

### Sharps and Flats

Application of these rules on the violin should begin as soon as possible. Have the pupil play the open D. Then ask for a whole tone, another whole tone, a half tone, etc., until the scale is built. First he learns the scale tonally. He can begin on any note—from C natural to G flat—and not err in applying the one rule for major scales, nor is he confused by too many terms. Later he finds that sharps and flats are used to "make the scales come right," and are a means rather than an end, a help rather than an insurmountable problem.

Later still the functions of double sharps (×) and double flats (♭♭) may be explained; a double sharp "raises" a tone a whole step and a double flat "lowers" it a whole step.

The terms "raise" and "lower" are, of course, questionable in their application to sharps and flats. More correctly it may be said—a sharp, when placed before a note, changes the tone to the tone one-half step higher; and conversely for flats.

### Keys

The key of C has neither sharps nor flats.

Beginning on C, count up five tones to G. G is the tonic (first tone) of the key of G, and the key of G requires the use of one sharp (F sharp).

Beginning on G, count up five notes to D. D is the tonic of the key of D, and the key of D requires the use of two sharps (F sharp and C sharp).

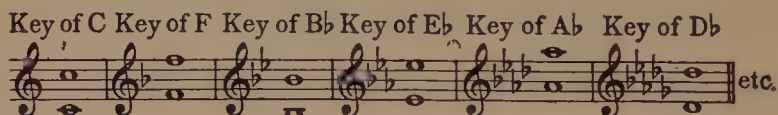
Continuing to count up five from the tonic of each preceding key, we find the tonics A, E, B, F sharp, C sharp. Each succeeding key uses the sharps contained in the previous keys, and adds one more, always a fifth above the last sharp. Thus the whole scheme proceeds in a system of fifths.



In the keys requiring the use of flats the same system operates in fourths. For example:

The key of C has neither sharps nor flats.

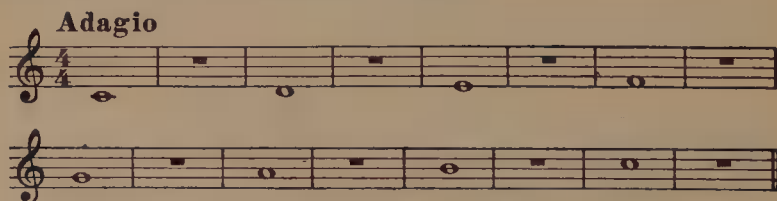
Beginning on C, count up four tones to F. F is the tonic (first tone) of the key of F, and the key of F requires the use of one flat (B flat).



Thus we continue, finding that the keys requiring flats are F, B flat, E flat, A flat, D flat, G flat, and C flat, and that the placement of the flats follows the same rule in fourths, adding to the flat or flats in previous keys one flat a fourth above each time.

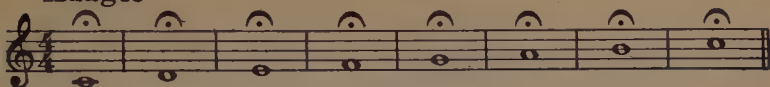
### Practice

Scales should be practiced slowly.



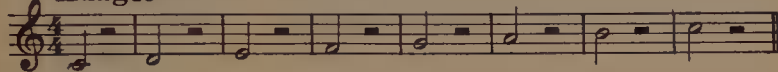
During the rest, *think* the size of the following step, and conceive the next note mentally.

## Adagio

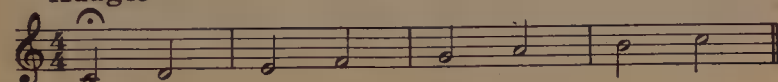


Listen carefully—intone perfectly.

## Adagio



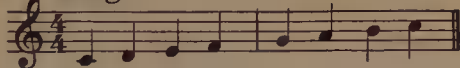
## Adagio



## Adagio



## Adagio



This represents the developing process each scale should go through, and cannot be too strongly emphasized. The same formula may be extended to eighth notes and eighth rests, sixteenth notes, and sixteenth rests, etc.

Do not make the mistake of considering this too elementary to be of practical value to every one. Technique does not mean fast flying fingers. It means, rather, perfection in detail, poise, superb bowing, control, tone—all of the elements of violin playing combined. Slow practice must not be overlooked as a vital necessity to this end.

In playing scales be consistent in the use of the fourth finger, that is, use the fourth finger ascending, open string descending; open string ascending and fourth finger descending; open string both ascending and descending, or fourth finger both ascending and descending where possible.

Stop all perfect fifths, that is, when two notes lie directly opposite each other on adjacent strings the finger should be placed midway between the two strings with equal pressure on both.

Should the strings be somewhat faulty, increase the pressure and lean more of the fleshy part of the finger on the string sounding too low. Follow this principle of stopping



"hug the strings" with the bow. Although this is not the wrist movement, the arm and wrist should be held in a relaxed and flexible manner. This tends to make the change from string to string almost imperceptible.

The bowing patterns shown on pages 40 and 41 may be used in conjunction with scales where four note combinations occur. Use the whole bow for slurred notes and not more than a half of the bow for detached notes. In triplet groups an equal amount of bow is used for both detached and slurred notes.

Where combinations of 3, 6, 9, or 12 notes occur, the following bowings may be practiced at the frog, middle, point, upper or lower half of the bow.

3 - - - - 3 3 3 3 etc. accenting the last of the three notes.  
 - 3 - - 2 2 2 2 2 etc.  
 - - 3 - 3 3 3 3 3 etc. 2 -  
 - - - 3 6 6 6 6 etc. - 2  
                   9 9 9 9 etc. 2 - - 2  
                                   - 2 2 -

The following bowings may be used for combinations or groupings of six notes.

4 - - 2 - - - - 2 2 - - 2 2 2 etc.  
 - 4 - - 2 - - - - - 2 2 -  
 - - 4 - - - 2 - - - - 2 2  
                   - - - 2 -  
                   - - - - 2

All the foregoing bowings in 3-, 4-, and 6-note groupings may be practiced with the legato, martellato, staccato, and spiccato strokes. It is suggested, however, not to pass to a new bowing until the previous one has been mastered.

Further discussion of the higher developments of scale playing will be found in Chapters XII, XVI, and XIX.

## CHAPTER VII

### MINOR SCALES

MINOR scales differ from major scales in the arrangement of the whole steps and half steps. The steps in the harmonic minor scales occur in the following manner:

The first step (the interval between the first and second notes) whole step.

The second step (the interval between the second and third notes) one-half step.

The third step (the interval between the third and fourth step) whole step.

The fourth step (the interval between the fourth and fifth notes) whole step.

The fifth step (the interval between the fifth and sixth notes) one-half step.

The sixth step (the interval between the sixth and seventh notes) one and one-half steps.

The seventh step (the interval between the seventh and eighth notes) one-half step.

In summing this up we say that the half steps occur between the second and third notes; one and one-half steps between the sixth and seventh notes and one-half step between the seventh and eighth notes both ascending and descending.

Another minor scale formation ascends in one way and descends in another way. It is called the melodic minor scale and the steps and half steps occur in the following manner:

#### Ascend

The first step (interval between the first and second notes) one whole step.

The second step (interval between the second and third notes) one-half step.



The third step (interval between the third and fourth step) one whole step.

The fourth step (interval between the fourth and fifth notes) one whole step.

The fifth step (interval between the fifth and sixth notes) one whole step.

The sixth step (interval between the sixth and seventh notes) one whole step.

The seventh step (interval between the seventh and eighth notes) one-half step.

### Descend

The seventh step (interval between the eighth and seventh notes) one whole step.

The sixth step (interval between the seventh and sixth notes) one whole step.

The fifth step (interval between the sixth and fifth notes) one-half step.

The fourth step (interval between the fifth and fourth notes) one whole step.

The third step (interval between the fourth and third notes) one whole step.

The second step (interval between the third and second notes) one-half step.

The first step (interval between the second and first notes) one whole step.

Here we might say that the half steps occur between the second and third; and seventh and eighth notes ascending; and the sixth and fifth, and third and second notes descending. The normal minor scale is seldom used and is, consequently, not as important as the harmonic and melodic scales. Nevertheless the normal minor, sometimes known as the original minor, is built in the following manner, ascending and descending similarly.

The first step (the interval between the first and second notes) one whole step.

The second step (the interval between the second and third notes) one-half step.

The third step (the interval between the third and fourth notes) one whole step.

The fourth step (the interval between the fourth and fifth notes) one whole step.

The fifth step (the interval between the fifth and sixth notes) one-half step.

The sixth step (interval between the sixth and seventh notes) one whole step.

The seventh step (the interval between the seventh and eighth notes) one whole step.

### **Relative Minor**

Each minor scale is related to a certain major scale, that is, the same key signature is used in each instance. The first note or tonic of the minor scale is found by counting down a minor third or one and one-half steps or tones from the first note, or tonic of the major scale. To illustrate, the scale of C begins on C. There are no sharps or flats in the signature. To find the minor scale relative to C count down one and one-half steps to A. A is the tonic for the minor scale relative to C. The same key signature is used for the A minor scale, that is, no sharps or flats. This A minor scale may be harmonic, melodic, or normal minor form.

Each form of the minor scale should be carefully demonstrated upon either violin, piano, or blackboard before progressing further. It may seem wise to give but one minor form at a time, thus avoiding confusion of ideas on the part of the pupil, and too much explanation on the part of the teacher.

### **The Dominant Seventh**

The chord of the dominant seventh, used sometimes in chord form, sometimes in running or arpeggio passages, is built upon the following plan:

Its first or basic note is the fifth of the scale, or dominant. Its intervals extend (upward) from the fifth to the seventh, second, and fourth tones of the scale. Thus, in the scale of

C major, the basic note of the dominant seventh progression or chord would be G. The following notes, ascending, would be: B, D, and F.

### **The Diminished Seventh**

As its name implies, the diminished seventh is a chord or note progression where the seventh tone is diminished (lowered one-half step). Its basic note is the first note of the scale; the following notes (ascending) are the third, fifth, and diminished (lowered) seventh. Thus, in the scale of C major, the diminished seventh chord would be: C, E, G, and B flat.

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It is interesting to note that not infrequently pupils who have studied harmony are forced to read every note in a dominant or diminished seventh chord, whereas the intuitive musician grasps the musical idea at once.

The study of harmony, however, is an important adjunct to any musician's development, and should not be overlooked.

## CHAPTER VIII

### FAULTS FOUND IN BEGINNERS. MARTELLATO, STACCATO, AND SPICCATO STROKES

THE following remarks should prove as beneficial to the student as to the teacher, for in many instances in the preparatory years mistakes are sadly neglected. Great pains have been taken to make these points clear, concise, and practical. While suggestions in this chapter and in various parts of this work may seem to some a bit tedious and elementary, before putting them on paper the author has tried them with all varieties of pupils and has met with immediate success in the large majority of cases. A correct beginning is most important and prevents discouragement and a waste of time in the future. This point cannot be too strongly emphasized.

A schedule for home practice made with care and understanding of the individual case is an excellent help toward accomplishing a definite amount of work during a limited length of time. Each must strive to work to the limit his own capacity, and this is often extremely hard to do.

An hour of concentrated work at a certain problem is worth many hours of scrambling through the literature. Time should be devoted to those technical difficulties which seem hardest to master, to scale practice and to bowing exercises. It is not often necessary to repeat any exercise again and again, for usually the stumbling block lies in a single group of notes, and in such a case mere repetition has little merit. When these few notes are conquered, the whole exercise is cleared up.

Each individual develops a separate set of bad habits to be constantly guarded against. The most common of these habits, for the beginner, are as follows:

1. Allowing the violin to sag.

2. Allowing the fingers to become stiff and painfully tense.
3. Allowing right arm to move from the shoulder, or become rigid.
4. Allowing the left wrist to "cave in," or to protrude backward.
5. Allowing the left arm to gravitate to the left instead of to the right.
6. Becoming careless about rhythm and rests.
7. Cutting notes too short or making them too long.
8. Playing habitually out of tune.
9. Making awkward slides in the change of position.
10. Playing in only one part of the bow or using it extravagantly.

Practice *slowly*, think each step, *listen* carefully, play in tune, play correct notes, avoid careless mistakes, and know what lies ahead. But the greatest of these is—practice slowly.

Encourage the pupil in forming the habit of returning to the beginning of the measure if a mistake is made in that measure.

But never discourage any pupil. It has been my experience that students of only mediocre or average talent may, with good training and diligence on their part, become more than average players. Encourage!

### **Martellato** (hammered stroke), also known as **Martele**

As indicated by its name, this form of bowing produces a sharp, decisive tone not unlike that produced by hammering a metallic object. Clearness, then, is its first requisite. In execution, this bowing consists of two parts or phases.

First: a pressure of the index finger upon the bow, so that the stick and hair almost meet. Second: a sudden release of the pressure simultaneously with the rapid "shoving" of the bow (up or down) and an equally sudden stop. To practice this bowing, first practice only the pressure and release of the bow without drawing it. Count

one for the pressure, and maintain the pressure throughout the counts two, three, and four; then release on the count of one and rest on two, three, and four. Then press on the count one, rest on two, release on three, and rest on four. Finally make one motion for each count. When this is accomplished, count one for the first movement and rest on counts two, three, and four still pressing on the bow. Then, on the count of one, release and draw the bow, stopping suddenly to rest on the counts two, three, and four. When this has been successfully accomplished, practice the first movement on the count one, rest on the count two, release pressure and shove arm on count three, and stop suddenly on the count four. Finally omit the rest between strokes and combine both movements into one. One thing must be kept in mind; the stroke and the release of the pressure on the bow must take place simultaneously. If the stroke is made before the pressure is released, the tone is rough and scratchy. If the release takes place before the stroke is made, the decisiveness of the tone is completely lost. When the stroke takes place, the arm must be entirely relaxed. This is important, as the tendency is naturally to stiffen the muscles of the arm. The pressure and "shove" for the up bow must be greater than that of the down bow to make it equally strong. All strokes are played best at the middle, although the martellato is sometimes played at the point. However, it should be practiced in all parts of the bow, that is, frog, middle, point, upper and lower half, and whole bow, beginning first down and then up bow. The true martellato stroke is played using about one or two inches of the bow.

The martellato bowing changes the character of the music in the following manner: Four quarter notes marked martellato give the effect of four eighth notes, each followed by an eighth rest. During the rest the bow is pressed preparatory to the playing of the next note and the release and stroke occur at the inception of the note. Likewise eighth notes played martellato give the effect of sixteenth notes followed by sixteenth rests, etc.



## Staccato

The staccato is a succession of slurred martellato strokes usually occurring with the up bow. Two motions take place here as in the martellato, only the action is generally more rapid. For practice, play the staccato run slowly and lightly, counting one for the stroke and two, three, four for the rest; perform the stroke on one, rest on two, etc., and finally perform stroke on each count similarly to the manner of practicing applied to the martellato stroke. Finally, with a stronger attack and more rapidly, also mezzo-forte, using a small amount of bow near the tip. This action is made with an entirely relaxed hand, wrist, and arm. When playing forte with the staccato stroke it is suggested that the part of the bow below the middle be used with no inclination of the stick; for mezzo-forte play in the middle of the bow with no inclination of the stick, and for piano, play above the middle, slanting the bow somewhat toward the right. Further discussion of the staccato will be found in Chapter XXVIII.

## Spiccato

The spiccato or bouncing bow is made with two primary motions: First, that of dropping the bow upon the strings, and secondly, a semi-circular or "pendulum" motion of the right arm. To illustrate: raise the bow two or three inches above the strings. Relaxing the hand, allow the bow to fall upon one of the strings. It will, of course, bounce many times in succession just as a rubber ball which is dropped upon the floor. Repeat the motion, but this time grasp the bow firmly after each bounce with the fingers; allow it to bounce but once each successive time. This motion may be likened to bouncing a rubber ball and catching it after each bounce. Increase the tempo and bounce the bow rhythmically upon the strings many times. So far the bounce only has been practiced without taking the tone into consideration.

Inscribe semi-circles above the strings in this manner: Place that part of the bow just below the middle about two

or three inches above one of the strings, then gradually draw a down stroke through space at the same time inscribing an arc, the apex of which should be nearest to the string although not touching it. Return up bow through the same course as that used in inscribing the downward stroke. Repeat this many times.

Then combine the two motions in this manner: At the apex of the semi-circle the bow is bounced upon the string, then the arc is continued. Each bounce must occur in approximately the same spot, and that spot should be, in relation to the bow, just below the middle, and in relation to the strings, not more than three-quarters of an inch away from the bridge. Thus a clear and reasonably loud tone is produced.

In conjunction with these methods of manipulation the finger movement which is explicitly demonstrated in the "Urstudien" by Carl Flesch would be found to be of benefit in gaining control of the bow and insuring evenness in tone. Where the spiccato is followed by legato bowing, poise the bow momentarily *on* the string before the legato, so that there will be no bouncing on the legato note.

### Regarding the Sevcik Exercises

While in conversation one evening during one of my visits with Professor Otakar Sevcik I questioned, "Professor, how did you ever happen to write those wonderful exercises?" In response he said, "You are the first one that has ever asked me that question and I will answer you gladly.

"When I was a young man I had as a teacher a man with a world-wide reputation and one who stood at the top of his profession. After having waded through the entire literature the time eventually arrived when I was called upon to make my *début*, which was a failure. I tried again and again, but always with the same result. I was nervous, and nervous because I found that even though I had played through all the literature my technic was inadequate for the demands made upon it. I gave up public playing and devoted my time and energy to experimenting upon my

own fingers. As I had failed so lamentably as a soloist, I decided to give to future generations what I had never had myself, and before writing my works every note in them was tried upon my own fingers and found most beneficial."

Summing up—what was the professor's loss was the people's gain. This is often the case. As I have previously mentioned, every rule in this book has been well tried and found helpful before it has been passed on to the people. To the youth of the day, do not lose heart because the goal you have set for yourself seems so futile. There is no such thing after all as attaining one's goal, because when it will have been reached there is yet another and another just as distant. Work on, be brave, struggle against adversities, meet your hard breaks with bravery. Do not be discouraged because someone plays better than you, for this you will always find. Do not lose heart because you are not as talented as the next one, for talent without work is a public nuisance. Obstacles you will meet, but they must be eliminated, mountains of difficulty, at first glance insurmountable, must be climbed. Keep before you always a high standard and keep working up to it, never falter no matter what the disappointment, for disappointments and hardships have in many cases brought into reality the dreams of our youth.

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## SCHEDULE OF WORKS

### Grade 2—Intermediate

#### *Technical Exercises:*

Crickbloom, The Violin, Books 2 and 3

Sevčik, Op. 6, Books 6 and 7

Sevčik, Op. 2, Book 2 (to be used in conjunction with Op. 6, Books 5, 6, and 7)

#### *Etudes:*

Blumenstengel Scales, Book 2

Alard, Op. 10, Ten Melodic Studies

Wohlfahrt, Op. 74, or 45, Book 2, Hahn Presser Edition

Kayser, Op. 20, Book 2, Hahn Presser Edition

*Duets:*

Pleyel, Op. 48, Six Petite Duos  
Mazas, Op. 38, Twelve Petite Duos

*Solos:*

Bohm, Perpetuum Mobile (First to Third Position)  
Nerude-Hahn, Berceuse Slave  
Rubinstein-Herman, Melodie in F  
Gabriel-Marie, La Cinquantaine  
Saint-Saens, The Swan  
Simonetti, Romanza  
Offenbach, Barcarolle from (Tales of Hoffman) Hahn  
Mendelssohn, Spring Song  
Boccherini, Minuette  
Hauser, Cradle Song in A, Op. 11, No. 2  
Thome', Simple Aveu, Op. 25, Hartmann  
Haesche, An Old Air  
Goosee, Gavotte  
Handel-Papini, Largo  
Simonetti, Madrigal  
Dancla, Six Airs Varies, Op. 89  
Pierne', Serenade  
Dittersdorf-Burmester, German Dance  
Godard, Berceuse from "Jocelyn"  
Tschaikowsky-Hahn, Barcarolle  
Saint-Georges, Suite  
Hahn, Minuetto in G, No. 2  
Schubert-Hauser, Serenade  
Gounod, Serenade in G  
Schumann-Papini, Traumerei  
Beethoven-Borowski, Minuette in G  
Hartmann, Angel's Serenade  
Simon, Berceuse  
Gounod-Singelee, "Faust," Op. 106  
Becker, Romance  
Tschaikowsky, Song Without Words  
Borowski, Adoration  
Iljinsky, Berceuse, Op. 13

Rode, Andante with Variations in G, Op. 10  
Wagner, Traeume

*Concertos:*

Seitz, No. 4 and 1

Ortmans, Concertino, Op. 12

## CHAPTER IX

### THE THIRD POSITION. NATURAL HARMONICS

#### The Third Position

NOT until the first position has been thoroughly mastered, even though it take two or three years, should the third position be studied. This order is suggested because the hand is in a more or less comfortable attitude in the third position and the fingering seems easier than in either the second or fourth. It is advised that Sevcik's opus 6, book 7, be studied in conjunction with the opus 6, book 6, at this stage. In book 7, use only those exercises dealing with the first and third positions at first.

A child learns to crawl before walking. So, with violin playing, it is necessary to "crawl" until a thorough founda-



Ill. 15.—Hand in third position.



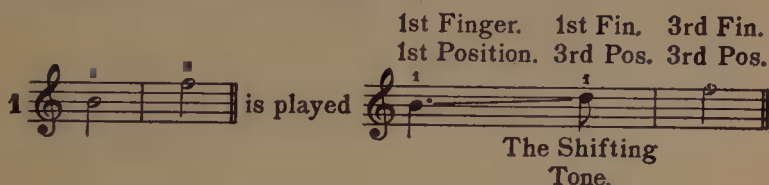
tion and complete knowledge of the rudiments of the instrument be attained.

The method of finding (establishing) the third position on the violin is as follows: Hold the instrument firmly with the chin and, still maintaining the straight line from the wrist to the elbow of the left arm, move the entire left hand toward the body of the instrument until the side of the hand slightly touches the rib of the violin. This attitude of the hand is identical to its attitude in the first position. Ill. 15. When the first finger is placed upon any string it corresponds exactly with the note made by the third finger on that same string when the hand is in the first position.

When performing the shift from a note in the first position to a note in the third position, the following rules are employed:

1. The thumb and hand remain in the same relative position during the process of the shift.

2. The finger used in the first position, immediately before the shift occurs, remains upon the string, during the shift up to the third position. After the higher position is established, the desired finger is dropped.



The tone resultant from making the shift (in the above case, the tone D on the A string) is called the shifting or connecting tone.



The tone resultant from making the shift (the tone E on the A string) is, similarly, a shifting tone.

### Exercise

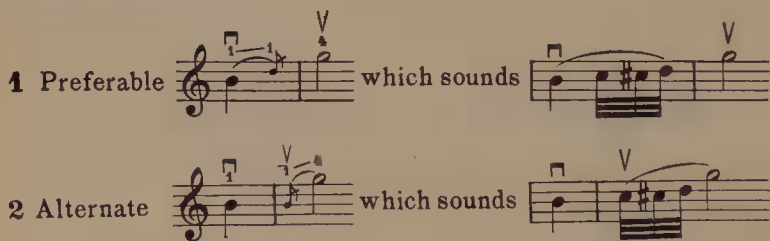
In practicing the change of position, take any shift between the first and third positions and practice it, sounding

the shifting tone. Gradually give the shifting tone less value until, finally, it is scarcely audible. The hand must remain perfectly limp. The tone previous to the shift, plus the shifting tone, must have full value. That is to say, in shifting between C (second finger on the A string, first position) and G (fourth finger on the A string, third position) in whole notes: For practice sound C and the shifting tone, giving each equal value, then gradually decrease the value of the shifting tone until it is scarcely audible. This is illustrated in the following four examples.

NOTE: In each instance the value of C, plus the shifting tone, equal the full intended value of the note.



When a shift occurs with separate bows one of two methods may be followed:



In either instance the shift must come almost simultaneously with the change of bow, so as not to give the effect of "hunting for the note."

In descending from a note in a higher position the principles are the same regarding the shifting tone. For example: The third finger on the A string in the third position (the note F) must shift downward to the note D on the A string before any other note in the first position on any string may be played.

In the attitude of the hand this difference only is made. In seeking the lower position the thumb starts a little in advance of the fingers, the wrist protrudes toward the scroll, and the fingers are drawn back from the knuckles in an easy, gradual manner. The reason for this difference is that it seemingly lessens the distance between the two tones, facilitates the technique, and imparts an increased stability plus a better intonation.

### Harmonics

The study of harmonics is an important factor in the development of the violin technique all too frequently overlooked. Their mastery not only insures a beautiful tone quality but also a pure intonation, since meticulous care must be exercised in their practice. Double harmonics, referred to in another chapter of this book, while most difficult to execute (especially for small hands), will be found helpful in preparation for such stretches as occur in chord playing, fingered octaves, etc. The practice of double harmonics is also beneficial for bow manipulation, since it is necessary to keep the bow well poised at all times, and the weight of it equally divided between the strings.

Natural harmonics are those made by placing one finger (at certain positions on the finger-board) upon the string lightly, thus producing an "overtone." Those executed with the aid of a lower stopping finger are called artificial harmonics, or flageolets. In this chapter, however, only those natural harmonics occurring at the octave of each open string will be considered.

In the *Sevčik* books these natural harmonics are considered as belonging to the fourth position. More frequently, perhaps, they are used as extensions of the third position. In the latter case the following rules should be closely observed:

1. In approaching the natural harmonic from the third position the fourth finger is extended upward in a relaxed manner from the knuckles, without moving or shifting the left hand,

2. Touch the harmonic note lightly with the ball of the finger, being careful that all other fingers are raised. Use a long sweeping stroke of the bow.

3. In descending from a harmonic, lift the finger from it, then snap the desired finger briskly into place. Do not "slide" from a harmonic at this point of development. Frequently the harmonic tone may be held by continuing the bow after the harmonic finger has been lifted. For this effect it is necessary to relieve the pressure of the bow somewhat.

4. When "sliding" upward toward a harmonic (which is permissible) keep the bow light until the desired harmonic is reached. Also flatten the finger somewhat, pointing it toward the face, thus using the ball of the finger.

For further remarks on harmonics see other parts of this work.

### Why Different Positions are Used

A young pupil who was about to begin studying the third position once asked, "Why must I do that when I can play the same notes here?" (indicating the first position). This is a most natural question for a young student to ask, and may be answered in the following manner:

The four strings of the violin resemble four human voices: the E string representing the soprano; the A string, the contralto; the D string, the tenor; and the G string, the bass. In playing a melody it is frequently (although not always) desirable to maintain one tone quality, therefore instead of changing to another string we ascend into a higher position on the same string. To illustrate: Begin on an open string and play an ascending scale in the first position. With the change of the string there is a noticeable change of tone quality or "color." Then begin on the same string and play an ascending scale on that string only. The same tone quality or "color" is preserved.

## CHAPTER X

### THE HALF, SECOND, AND FOURTH POSITIONS; "SLIDES"

AFTER the fingering in the second and fourth and higher positions have been thoroughly mastered, these positions may all be treated as extensions from the positions below them. It is quite evident to any one assuming to play the violin that one of the most difficult obstacles with which we are continually confronted is the shifting from one position to another. The less we are obliged to do this the better. Let us take under consideration for a moment a passage or a scale which embodies a movement from the first to the second position. If the thumb be held as described in Chapter I, that is, midway between the first and second fingers; in progressing from the first to second positions the necessity for moving the thumb is eliminated and it is necessary only to extend the fingers slightly. This eliminates a shift of position, therefore I term going from the first to the second position "an extension forward," and going from the second position to first position "an extension backward." Regarding the half-position, this too can be treated in the same manner, that is, the fingers are withdrawn in going from the first to the half-position. We find that the thumb may keep the same attitude on the neck of the violin for the three positions—half, first, and second. In the half-position great care must be exercised not to extend the fingers too freely, but, rather, to contract them, otherwise the notes will be sharp.



It is recommended that the foregoing methods of the manipulation of the hand and thumb be employed by those

fortunate individuals who have perfectly normal hands. In cases of imperfect hands (and there are many) this idea should not be attempted, for awkwardness and stiffness might result. The method of shifting the entire hand backward for the half-position and forward for the second position would then be advisable.

In order to be sure that the proper level of the new position is attained, employ "finger substitution," that is, in shifting from the first to the second positions to play the note D on the A string, first play it with the third finger in the first position and then quickly supplant the third finger with the second, being careful to maintain correct intonation. The same principle is used for the other positions.



## CHAPTER XI

### THE FIFTH AND HIGHER POSITIONS

THE fifth and higher positions do not need what we term a "shift" as does the third, nor are they extensions in the same sense as the second and fourth positions. However, they are decidedly extensions of a kind, but require a slightly different manipulation of the hand.

In going from the fourth to fifth position the fingers of the left hand are not only extended, but the hand is brought



Ill. 16.—Position of hand in the fifth position.

to the right. In so doing the thumb becomes flat under the neck of the violin, and the palm of the hand is entirely free from the body of the instrument, the fleshy part between the wrist and little finger to be inclined toward the finger-board. The left arm as a whole can also be brought further to the right.

From the fifth to the sixth position, and on, this same principle applies. The higher the fingers climb, the more independent the hand should be of the violin. However, the thumb, although becoming flat under the neck and even moved to the right for sub-normal hands, never leaves it.

A theory has been evolved by certain very well-known authorities that the third position attitude of the hand and thumb can be maintained for all positions above that point by treating them as extensions. They advise also much



Ill. 17.—Position of violin and bow in the higher positions.

pressure of the hand and thumb against the rib of the violin so as to insure strength of the fingers in the higher positions and, in consequence, a large tone. The reason for this seems to be the avoidance of too many shifts of the hand, thereby insuring evenness in scale playing. In cases of abnormally large hands this scheme, no doubt, might work out admirably, but for individuals of average or small hands it would be not only inadvisable but impossible. In another part of this work reference has been made to Henri Ostrovsky and his marvelous apparati for hand develop-

ment. Were it possible for all students to undergo a course of training under the supervision of this master, they might find it possible to manipulate the positions in some such manner, for, to play in this way, it is plainly seen that the extension between the thumb and first finger must be much above normal.

After all, the safest plan seems to be as follows: That the hand should be held in the same relative position all the way from the third to the highest position. That is, free from the neck and body of the violin, which will facilitate scale playing and all technical passages, as no time is wasted in taking different attitudes for different positions.

In these higher positions the fingers must be pressed harder, and placed more and more closely together as they ascend. The harder pressing of the strings is made necessary because at that position on the violin the strings are higher above the finger-board. Some of the notes are so close together that it requires but the slightest extension of the metacarpal or knuckle-joint to reach them. Practice all exercises in these higher positions *slowly*, being sure to make the tone perfectly clear and the intonation absolutely correct. Also make a crescendo in ascending into the higher positions. The bow is drawn somewhat nearer the bridge and with slightly more pressure. Great care should be taken to avoid scratching or rasping the tone.

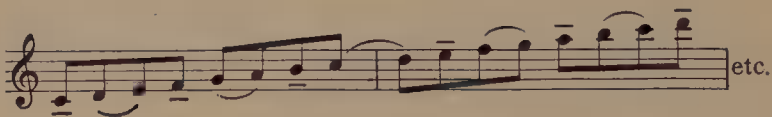
## CHAPTER XII

### ADVANCED SCALE PLAYING

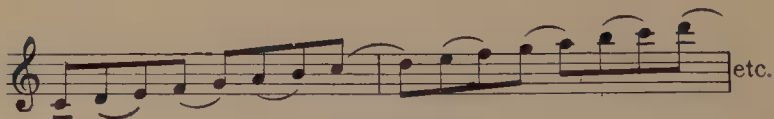
THE reader should here refer to the opening paragraphs of Chapter VI, as the proper understanding of good and regular scale playing is at all times as important to violin playing as good nourishing food is to our well-being. Continue with scale practice as explained in Chapters VI and VII, using the general rules applicable to etudes and solo passages where they can be used.

The first rules for more advanced scale practice are as follows: Play each note of the scale slowly, using the entire bow. Stop after every note and "think" the size of the following interval before playing it. This will insure good intonation. Then play the scales using whole bows without resting between notes. **Use no vibrato**, as this destroys the true pitch of the notes.

Group practice will also be found very helpful. Divide the scale into groups of four and practice group one with group two forward and backward, then group two with three, etc., each time forward and backward, especially where changes of positions occur, until the scale is completed. This same plan can be used with groups of eight and sixteen notes. The scales may also be practiced with the simple bowings as described in Chapter VI, and with the following bowings:



The Paganinni bowing.



The Viotti bowing.

These bowings can be practiced in all parts of the stick, beginning either down or up bow, using the legato, martellato, staccato, and spiccato strokes. Also play the scales in single bows, employing the same strokes and the sautille bowing, bouncing the bow at first eight times, then six times, four times, three times, twice, and finally once to each note. For rhythmic surety play four note scales in triplet rhythm. In practicing minor scales, ascend in the melodic minor and descend in the harmonic minor and vice versa. Practically all that has been said in Chapters VI, VII, and XII can be used in scale playing of thirds, sixths, octaves, and tenths. Examples of various rhythms to be used may be found in Sevcik, Opus 6, Book 4, etude 51 and, in the same book, melody 71.

In passage work and in scales of all kinds for both single notes and double-stops, ascending or descending, "hug the finger-board" with the fingers of the left hand. That is, in making a shift either up or down, be sure that all of the fingers are held in the close proximity of the notes to be played next whenever possible. Before a shift from one position to another is made, keep the fingers to be used in the new position near the fingers accomplishing the shift.

For very rapid passages or scales move the left hand swiftly and use a rather light action of the left fingers plus a good firm stroke of the bow.

In descending in minor scales, "slide" the fingers rather than lift them.

In changing or crossing strings in this phase of technique or in chord playing, the arm precedes the wrist. In changing positions in scale playing, either in single notes or double-stops, avoid accents of the bow as well as of the fingers of the left hand.

In practicing scales, ascend in the major and descend in the minor, and vice versa. Employ both the melodic minor and harmonic minor.

Major scales may be practiced in three octaves, beginning on open G, A♭, A, B♭ (on the G string). In the last the fingering would be (first position): 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4 (shift to third position): 1, 2 (shift

to fifth position): 1, 2, 3, 4-4. In descending, the fingering runs (fifth position): 4-4, 3, 2, 1 (shift to third position): 3, 2, 1 (shift to first position): 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2. In practicing scales in three octaves, whether they be diatonic or arpeggio in form, divide into three sections and make a pause at the last of each section.



## CHAPTER XIII

### THE SAUTILLE STROKE

MANY years ago while teaching this sautille stroke to a pupil who, as will be seen, was far from being a genius, I had the following experience:

After having labored assiduously over the rules given below and feeling somewhat convinced that the pupil, who by the way was a full-grown man, understood fairly well the explanation given, I said, "For next week's lesson take exercise number one in the Kreutzer Etudes and practice the sautille bowing only. In doing so, however, I would suggest that you bounce the bow eight times for every note in the exercise." Being assured that he understood me, I wrote the figure 8 at the top of the page. "Now," I continued, "let us go a step further and instead of bouncing eight times to every note, reduce the number of times to four," and I proceeded to write the figure 4 after the 8. "Then, if everything goes well you might try three bounces to every note." The figure 3 was then added to the numbers already written. "Then, finally, you might try two bounces to every note," thereupon, the figure 2 was added to the above list.

Noticing a rather blank expression on his face I proceeded to explain the whole thing over again. At last, being assured that I had made the subject clear, I dismissed him telling him to prepare what I had explained for the next week's lesson. The following week arrived and the "sautille gentleman" appeared. When all preparations for the beginning of the lesson had been laboriously accomplished—the violin tuned, the bow rosined, the music fixed, and what not—the following conversation took place:

"Did you practice the sautille bowing carefully?"

"Oh yes, I practiced very hard and I'm sure I know my lesson well."

"Well then, please proceed."

Just as I thought the young gentleman was about to play, he lowered the violin and, turning to me, said,

"Say, they's just one little thing I couldn't get through 'me' head, and that is, what does that eight thousand, four hundred and thirty-two mean at the top of the page."

It has always been a question in my mind as to whether or not that pupil bounced his bow eight thousand, four hundred and thirty-two times to every note.

The correct procedure for practicing this particular bowing with scales follows:

1. As preliminary practice, play the various scales, using eight rapid notes or strokes of the bow to each tone. Repeat the scales, playing six notes to each tone, then playing four, three, two, and finally one note. The motion for this rapid legato bowing, although seeming to emanate from the wrist, in reality comes from the arm. It may be likened to the motion of waving good-bye, a loose flinging of the wrist *from* the arm.

2. In Chapter VIII the spiccato stroke was referred to as a controlled bounce. The sautille bowing is called the uncontrolled bounce. Of course, it is decidedly controlled, but this name is used to differentiate between the rather moderate spiccato and the necessarily rapid sautille bowings. There are three ways of teaching or practicing the sautille:

- (a) Using the middle of the bow, play a grace note up bow, quickly followed by an eighth note down bow. Play these two notes in rapid succession with the wrist firm and with a clinging of the first finger on the stick. While playing, suddenly relax the muscles of the right hand without changing the attitude of the first finger on the stick. This frequently results in an excellent sautille bowing. The stroke with the up bow has always the semblance of a grace note and the count, beat, accent or pulse is on the down stroke. For practice, reverse this action, starting the first or grace note down bow and the second one up bow. This forms excellent practice for the up bow sautille. In the beginning the small, or so-called grace note, has the effect of a martellato stroke; and the note proper or

eighth note resembles a legato stroke. In practicing the process slowly, play the grace note quickly, then count one for the following eighth note; rest on counts two, three, and four. Repeat this many times on all of the strings. Then play a quick grace note and play a down-bow stroke on the count one, rest on the count two, play another note preceded by a grace note on the count three, and rest on the count four. Repeat this also many times. Finally play the notes preceded by grace notes on the counts one, two, three, and four, and also repeat many times on different strings.

(b) Draw moderately rapid full legato strokes of the bow, gradually increasing the tempo and at the same time decreasing the amount of bow used. Continue this increasing of tempo and decreasing of bow until a single small section or pivotal point is reached in the center of the bow. Then suddenly relax the wrist (as explained previously) and a bouncing bow results. Repeat this several times, never allowing the muscles to tighten or stiffen.

(c) Press vigorously upon the stick and play sixteenth or thirty-second notes in rapid quadruple time. At first, accent violently the first of every eight notes, and later, the first of every four. Suddenly relax the right hand and arm, avoiding accents, and at the same time going from forte to piano, and a crisp sautille will eventually develop.

Just a word relative to triplet rhythms on each note. This is a difficult bowing for most students and should not be attempted until a good sense of rhythm has been developed in the 8-, 6-, 4-, and 2-“bounce” groups. The following suggestions should help materially in mastering this triplet rhythm.

1. Play the first note down bow, legato, with an accent; do not **play** the second and third notes, but “*think*” them. Repeat this, starting up bow.

2. Play all three notes using about one-half an inch of the bow for the first one and about one-quarter of an inch of the bow for the second and third, also accenting the first. Do likewise with the up bow or second group. Practice slowly at first, gradually increasing the speed and diminish-

ing the bow length until reaching a pivotal point, then relax the right arm; and a sautille is resultant. Always be sure to give the first note of every three its impetus or accent, and maintain an evenness of rhythm.

If practiced properly these methods cannot fail to bring about the desired result. By way of warning to the student, be sure to have the strength come 75 per cent. from the hand and 25 per cent. from the forearm. The reverse is usually the case.

The pupil should bear in mind that the most important factors in the ultimate development of a sautille bowing is the pivotal movement and not a drawing of the bow across the strings. The exercises given above are exaggerations of the fundamental motions which the author feels will bring about excellent results. The following suggestions might be of assistance. Practice the sautille bow-stroke with the thumb and first finger; thumb and second finger; thumb and third finger; thumb and fourth finger; thumb and first and second fingers; thumb and second and third fingers; thumb and third and fourth fingers; thumb and first and third fingers; thumb and second and fourth fingers; thumb and first and fourth fingers; thumb and first, second, and third fingers; thumb and second, third, and fourth fingers; thumb and first, third, and fourth fingers; thumb and first, second and fourth fingers, and thumb and first, second, third, and fourth fingers on the stick. After having practiced these examples, the student will probably discover the manner best suited to his own needs and may find that releasing the little finger or some other finger from the stick will be a great help.

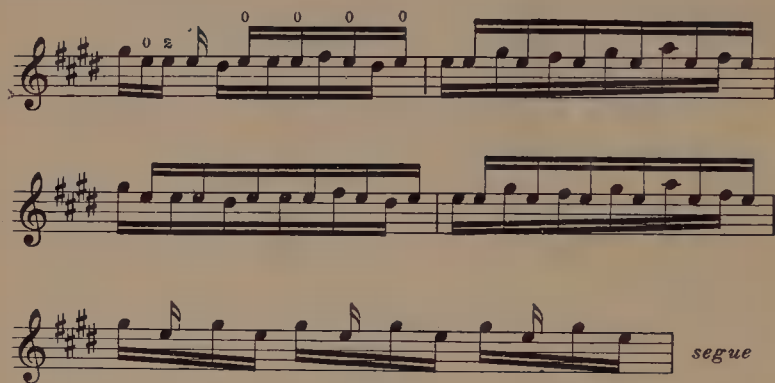
In playing fortissimo this bowing should be practiced somewhat below the bow center, and in doing so this can be assisted by a movement from the shoulder which will enable the player to control the stroke in a rather moderate tempo and attain a large tone. A good illustration of this is found on the last page of the Hungarian Rhapsody by Hauser, which is also a very fine example of combined sautille strokes with either octave or fingered octave playing. For playing mezzo-forte (mf), form the stroke in the middle

of the bow; for playing piano (p), use that part of the bow somewhat above the middle, and for pianissimo (pp) play still a little nearer to the point on the right side of the hair, closer to the finger-board. Another good example of combined legato and sautille strokes together with the gradual decreasing of the amount of tone "ff" to "pp" will be found in the Prelude to the Sixth Sonata of Bach in E major.

This bowing as well as all others should be started up bow as well as down bow for practice. For this style of bowing hold the bow lightly or firmly as one finds best. The bow should cling to the strings and should give the *impression only* of leaving them. In both the sautille and spiccato bowings the flat hair of the bow should be used. As mentioned in Chapter VIII, under "Spiccato," the finger exercises given in the "Urstudien," by Carl Flesch, are also beneficial for the sautille bowing.

The foregoing examples are for the development of this bowing on one string, but in crossing the strings another difficulty arises. The general fault is a rigid, jerky movement of the whole arm or making the arm movement as the end instead of the means to the end. The movement from the hand is really the end. For comparison, the steam engine is set in motion by steam (in playing, that is the individual). The steam, in turn, sets the big propeller in motion (in playing, that is the back arm). The big propeller sets the smaller one in motion (in playing, that is the forearm). The small propeller sets the wheel in motion (in playing, that is the hand). In crossing the strings with this bowing, practice in this manner: Play a grace note down bow on the D string and an eighth note up bow on the A string. Repeat, beginning up bow. Next, start with the upper string, playing first the A and then the D with both down and up or up and down strokes. Be always mindful of the 75 per cent. hand motion and the 25 per cent. arm motion. Good examples of the various manners will also be found in the Hans Sitt bowing technique Op. 92, book 6, and Otakar Sevcík Bowing School, Op. 3, etudes 39 and 40 (dealing with triplet rhythm).

An example of a rough legato stroke merging into a sautille stroke is found in the Bach Prelude, Number 6, as follows:



In the first several measures the movement comes entirely from the back arm. The violence of the motion gradually diminishes, the rapid tempo being maintained until it is reduced to a wrist and forearm motion, then finally a wrist (sautille) motion.



## CHAPTER XIV

### SIMPLE THREE- AND FOUR-NOTE CHORDS, RULES OF PRACTICING

THERE are, of course, many ways in which chords may be played, and which method is used depends largely upon the character of the passage and the talent of the executant. The matter of taste, intuitive musicianship, and, above all, the refinement and culture of the individual performer are most important in creating in the chords the exquisite charm and beauty which is possible.

#### *In practicing:*

1. Play each note of the chord slowly, with a full bow and with due regard to intonation.

2. Play the lower two notes of the chord down bow, pausing on them and, while still drawing the bow, temper the tones (that is, adjust them slightly so that they blend perfectly). Play the upper two notes up bow in the same manner.

3. Play the three notes in succession slurred, down bow, slowly, being always mindful of intonation.

4. Play, down bow, first the lower two then the upper two notes of the chord, slowly, in one bow.

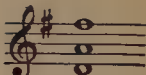
It is advised that these rules be followed always, no matter how simple the chord may seem. Make a habit of perfection.

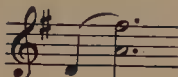
In speaking of the "lower two" and "upper two" notes of a chord: In chords of four tones the division is simple, in chords of three tones the middle tone is repeated with each group.

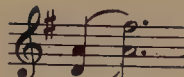
Although custom and precedent have made a few arbitrary rules in the matter of chord playing, it might be said that there is no really set rule beyond the ever-prevalent one of making chords beautiful. Method is, of

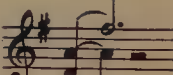
course, no substitute for beauty. However, a sense of the fitness of things will suggest the following:


In chords of three notes:



1. When the composer (or performer) is desirous of sustaining the upper two tones, the chord 

becomes 

2. When the fuller effect of the chord is desired the same chord becomes 

3. In some few instances, where the topmost note is part of the melody, the chord becomes 

4. When the lower note of a chord is part of the melody (this occurs frequently in Bach) the chord becomes 

5. After grasping and playing the entire chord in one stroke of the bow the two top tones or the topmost tone only may be sustained, as  or 

There are many other ways that chords can be manipulated depending largely upon the character of the passage being played. A few of them are: Up bow at the point in the ways previously mentioned; divided into up bow and down bow sections, or down bow and up bow sections; up bow at the point with a "whipping" stroke (further described in General Remarks); arpeggio fashion, near the finger-board, for "p" or "pp" playing.

In reference to playing the entire chord with one stroke or sweep of the bow, the notes sounding simultaneously, this is done by bearing the weight of the bow upon the

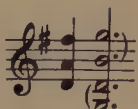
middle string, thereby giving the feeling that the strings lie upon a straight line instead of presenting the curved attitude. In chords of this type complete relaxation and firm attack (a "bite" of the bow) are necessary.

It is interesting to know that both Paganini and Ole Bull, who were especially famous for their chord playing, used comparatively flat (uncurved) bridges. This made it possible for them to play chords employing the four strings with a single grip, resembling somewhat the effect of four sustained tones played on an organ. While the flat bridges had this advantage, their disadvantages were innumerable, therefore the rules given in this chapter make it possible to imitate only in a measure the organ effect just mentioned.

The mastery of sonorous chord playing is not alone dependent upon the right arm, but upon the eye as well. Professor Otakar Sevcik, who emulates the Paganini idea, teaches his pupils to hold the bow well away from the violin in a striking attitude and to keep the eyes upon the middle string or strings of the chord, . . . then, quickly descending with the bow-arm and using the flat surface of the hair, to land the bow upon the middle string or strings with a vigorous "bite" and draw it. The bow is drawn swiftly away from the body of the instrument in a line parallel with its bridge and not toward the floor, as is customary.

In doing this it must be remembered that the three or four strings must be gripped with the bow simultaneously, and with much force and elasticity.

Chords of three notes are used frequently before four

note chords in ending phrases, etc., such as 

The first chord is played with a single sweeping stroke, as explained previously, and in the second the lower two tones are played as a long grace note, after which the bow, with a "hugging" manipulation, amalgamates or blends these two into the two upper notes of the chord. This is done with a downward sweeping stroke from the right shoulder,

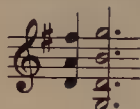
with no perceptible break between the two divisions. The bow must be used sparingly for the lower two notes of the chord so that plenty may be left for the upper notes, for it is upon these that the pulse or count of the chord begins. An example embodying many of the principles set forth in this chapter is found in the opening measure of the Russian Airs, by Wieniawski:



Another specific example may be found in the "Urstudien," by Carl Flesch.

In practicing a sequence of chords, the following rules

may be used to advantage:



1. Play the lower two notes of the first chord down bow and the upper two notes of the same chord up bow, the lower two notes of the second chord down bow and the upper

two notes of the same chord up bow.



2. Slur the lower two notes and the upper two notes of the first chord down bow, and the lower two notes and the upper

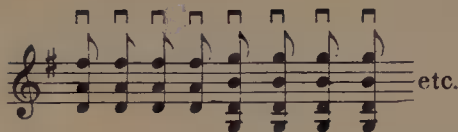
two notes of the second chord up bow.



3. Repeat exercises one and two, beginning with the upper notes of the chord, down bow.



4. Play the first chord at the frog four times using the martellato bowing, then the second chord four times at the frog, with the martellato stroke, all down bow. Repeat, playing each chord three times, then twice, then once.



5. Play the chords alternately, first chord, second chord, first chord, second chord. Do this beginning down bow, then repeat beginning up bow. Throw on the strings simultaneously the fingers of the left hand necessary to

play each chord in turn.



In the Six Sonatas for Violin by Bach, as well as in many other of his works, one finds examples of various types of chord playing—and a specific example of the sustaining of the lower note of a series is found in prelude in G minor, Sonata Number 1.

Frequently chords are “whipped” or struck with the up bow at the point. A firm right wrist is essential to this manner of attack. Once landing on the strings the bow must “stick” there. Sometimes chords are divided as regards bowings, the lower section being down bow and the upper section up bow, or vice versa; sometimes, too, they are played arpeggio—*pp*—for which the bow should be manipulated rather nearer the finger-board.

For chord playing in the higher positions it is advisable to play somewhat nearer the bridge—and with less pressure upon the bow.

Except when practicing, a vibrato suitable to the register and to the tone quality of the instrument helps chords materially both in carrying quality and effectiveness. As a rule it is only possible to use the vibrato on the upper two notes.

Play chords with a light—agile—shoulder motion, maintaining always a sensitiveness in the right wrist. The ac-

tion comes from the shoulder, but the action from the shoulder alone, without the tempering or adjusting of the tone quality from the right wrist, is most likely to be harsh.

Professor Leopold Auer describes the smooth blending of tones in chord playing as an "amalgamation" of tones. He further advocates a sweeping gesture of the entire right arm—and a clinging of the bow to the strings.

Make a momentary pause before each chord—think—poise yourself for the attack.

Just which method to use in attacking a chord depends largely upon the effect to be gained. In the following illustration from the Bruch G Minor Concerto three types are used:



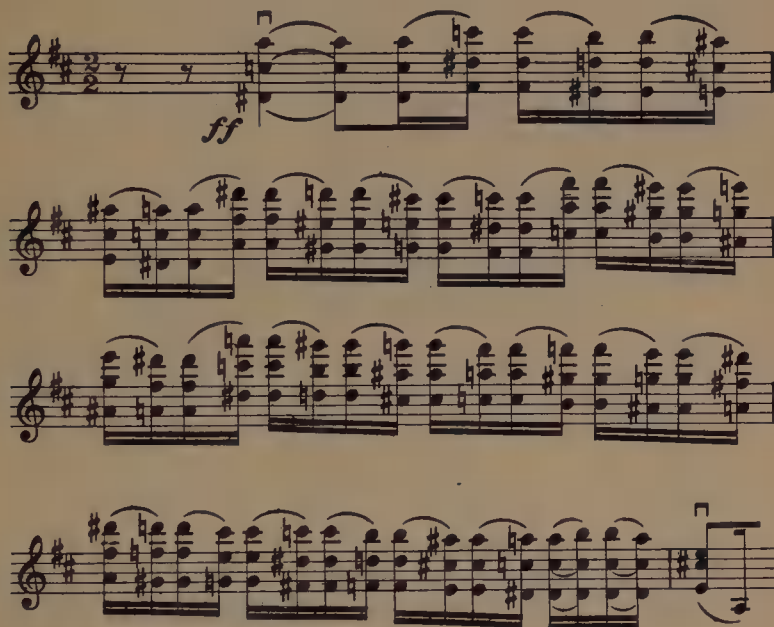
Another example similar to the Bruch passage is found in the Saint-Saens Rondo Capriccioso in the transition before the final page.

In crossing the strings from the first to the second part of the chord (if it is divided)—the bow must maintain a gradual ascent or descent—and yet the notes must ring clear. Keep in mind that the bow curve resembles a hill and not a precipice. Employ the flat of the hair for most chord playing.

When chords occur in sequence, as shown in illustration on page 87 from the Vieuxtemps Concerto in D minor, the fingers must remain firmly upon the strings. Shift—do not lift—the fingers. In ascending, however, the fingers naturally assume a position closer to each other and, in descending, spread further apart. In ascending slant the first finger considerably and shove it up under the others. A similar passage may be found in the Ballad and Polonaise, by Vieuxtemps, and in other works by the same composer. Another interesting example will be found in the Wieniawski Russian Airs.



In this passage many—in fact all—of the foregoing rules may be applied, also others dealing with sequence practice, etc.



In playing passages incurring the use of sequential sixths or fourths be careful that the fingers remain on the strings with almost the same amount of pressure constantly.

## CHAPTER XV

### THE GRANDE DETACHE AND PIZZICATO

THE Grande Detache is a sweeping stroke of the bow extending from tip to frog or from the frog to the point. Here again, while the whole arm is necessarily used, the "feeling" of the stroke comes mostly from the hand. In all the exercises that follow be careful to draw the bow slightly back toward the body; the same attitude of the hand and bow must be maintained from point to frog and frog to point.

There are actually four ways of performing this bowing, the fifth way being used mostly for practice.

1. Legato, start at the frog and draw the bow violently and quickly to the point, being careful at all times to cling to the strings with the bow. As in other exercises for bowings, count one for the down stroke and rest on counts two, three, four. Then do likewise with the up stroke from point to frog, resting on counts two, three, four. (For the up stroke use even more speed and more pressure than for the down stroke, as it is naturally weaker.) Next, pull the bow as above during one count and rest one count after each stroke. Finally, play detached bowings in succession on each count. For the up and down strokes the manipulation of the hand is the same as in the legato bowing. At the end of the up bow stroke "throw" the hand upwards in the course of the bow stroke, at the same time maintaining the fingers stationary on the stick and the bow on the strings.

2. Make the stroke in the same manner as described above, but, instead of starting legato, begin with a martellato attack.

3. Follow the same principle explained above, using the legato attack, but after starting the stroke release the bow from the string and draw it swiftly in space (likewise with the up bow). The martellato attack may also be used.

4. The fourth manner of performing the Grande Detache is similar to the second and third and may be done with either the legato or martellato bowing. However, instead of lifting the bow from the string at the inception of the stroke, the bow is pulled rapidly across the strings for the entire length of the bow, then continues its course past the strings.

5. The fifth Grande Detache stroke is used for the up stroke only. Beginning legato at the point, the bow sweeps upward the full length of the stick, then, leaving the string, continues in its path beyond as previously described. However, at the precise moment the bow leaves the string, the fingers of the right hand draw the bow inward and up to the palm, the right thumb at the same time straightening until it lies on the stick and parallel to it. This is done with a sudden and simultaneous shifting of the thumb and fingers of the right hand. The correct position of the bow may be quickly recovered by slipping the thumb back into its original position and thus forcing the nut of the bow away from the palm. This bowing may also be started with the martellato attack.

Frequently a Grande Detache "gesture" is made simply by lifting the first finger from the bow after it has reached and passed the frog in the upward sweep. The finger is then replaced on the stick for the down bow stroke. The first finger may also be lifted when performing the stroke described in the fifth way.

When it is necessary to use the bow immediately after the Grande Detache stroke, the first two methods are desirable. When there is an instant's pause, the third and fourth methods may be used. When a long pause follows the stroke, the fifth method may be occasionally employed.

These five detache bowings may be practiced not only on single notes but also with entire passages.

### **Pizzicato—Right Hand**

For playing pizzicato passages of long duration place the thumb at the right corner of the finger-board and hold the bow, hair uppermost, in the palm of the hand with

the second, third, and fourth fingers. Extend the first finger over the strings, using the flat surface for the pizzicato so as to avoid having the nail come in contact with the strings. With this hand position the pizzicato may be easily accomplished. The hand should remain more or less stationary while the first finger reaches from string to string. It is interesting to know that many first-class orchestral players are so adept in the use of the right hand pizzicato that they are able to play rapid passages with two and three fingers. This is done in the Scherzo of the Tschaikowski Symphony, number 4, in which the players usually place their bows on the stand in order to have all fingers in readiness. In very rare cases the thumb is used.

All pizzicati should be played over the finger-board, nearest the bridge for forte and a little lower for piano. In pizzicato chords or short passages in moderate tempo the author would advise the use of the vibrato. Right hand pizzicato notes are especially difficult to execute when crossing the strings; a quick action of the fingers is necessary. Plucking of two notes together or a double-stop is accomplished in the ways mentioned above, but for chords of three or four notes the following methods are advisable:

1. Place the thumb on the right corner of the finger-board as before, holding the bow with the second, third, and fourth fingers, releasing the first finger from the stick. Placing the first finger over the strings, draw it straight across the strings upon its flat surface. The motion being rapid, the strings are plucked more or less simultaneously and at the same moment; it being energetic and forceful, the thumb and hand leave the violin and travel in a straight line away from it out, but never downward. Do not dig into the strings too hard, but pluck rather more upon their surface.

2. Holding the bow naturally, elevate the entire bow-arm some distance from the strings. Then, gripping the bow as one would grip the handle of a suitcase, extend the first finger and descend swiftly with the hand striking the notes as simultaneously as before. When two chords, played pizzicato, finish a phrase or movement, play the first chord

according to the first manner described, and the second chord according to the second manner described.

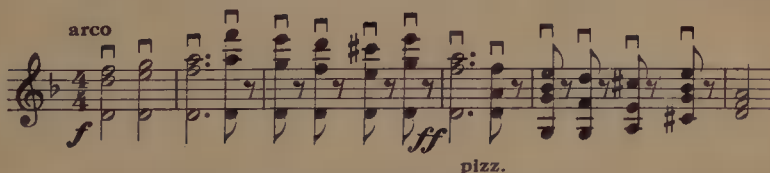
In playing pizzicato chords after a bowed passage, as in the following example,



Kuwiawiak Wieniawski.

hold the bow as if playing any ordinary passage, but with the first finger extended, elevating the hand slightly so that it may descend in a sweeping motion for the pizzicato chord, then immediately replace the first finger on the stick for the ensuing bowed notes.

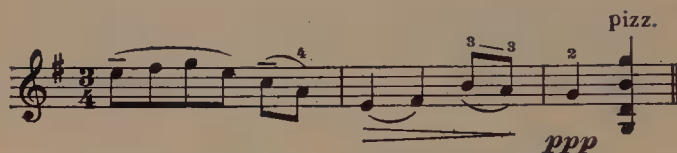
In playing pizzicato chords marked forte or fortissimo, play "high" upon the finger-board and pull the arm back toward the body. In chords marked piano or pianissimo, however, do quite the opposite, that is, play further down on the finger-board and push the arm away from the body. In playing a succession of chords beginning forte and making a diminuendo to piano, start at the top of the finger-board and through this succession allow both hand and arm to travel gradually toward the left hand, and finish in close proximity to the same. In starting piano and making a crescendo to fortissimo, do just the reverse.



Example Vieuxtemps. Concerto Number 4. D minor. Cadenza of first movement (chord passage).

For "*pp*" chords the plucking finger should be flat on its side and drawn lightly, at an exaggerated angle, across the top of the strings, toward the left hand fingers. (See page 92, Minuet, Hahn.)

In rare instances a pizzicato chord may be played by slowly sounding the note on each string separately and

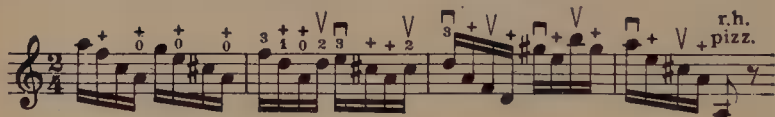


Example—Minuet, Op. 7, by Hahn.

distinctly—an arpeggio or broken chord effect. In so doing it is necessary to “dig” a little more below the surface than is customary.

### Pizzicato—Left Hand

When a single pizzicato note is to be played with the left hand, use the finger furthest away from the given note, as the greater the distance the finger executing the pizzicato is from the note plucked, the easier it is and the more resonant the tone. Also play single note pizzicati in the left hand with the finger last down.



Gypsy Airs, Sarasate (+ indicates notes to be plucked).

To make it easier to snap the finger off the string, jerk the left arm and hand over to the left (this pulls the fingers of that hand to the right). This is done in preference to actually plucking the string and is absolutely necessary in a rapid descending pizzicato passage. Be careful to avoid any stiffening of the hand or too much pressure of the fingers. Play as much as possible on the ball of the fingers.

The following hints are for practice only: At first play very slowly, pressing each finger into the string as if into rubber, releasing the finger quickly and at the same time plucking the string by pulling the hand to the right. For passages on the lower strings, slightly arch the hand, throwing the wrist away from the finger-board and drawing the arm under



the violin to the right, thereby allowing the hand and fingers to lie over the desired strings. For the combination of pizzicato with the left hand and notes to be played with the bow, which is especially adaptable in descending scale passages across strings, the notes with the left hand are played as mentioned previously. For those notes to be played with the bow, have the bow in readiness not far from the string and strike the string with a sort of whipping stroke, near the point or upper third of the bow. However, when practicing in very moderate tempo lift the bow far from the strings and allow it to drop of its own weight for the bowed note. Good illustrations can be found in the following compositions: "Rondes des Lutins," Bazzini; "Zigeunerweisen," Sarasate; "Witches Dance," Paganini; "Gypsy Dance," Nachez; "Hungarian Airs," Hahn; and many others.

It is further suggested that different rhythms be employed, as in Chapter XXV, in the practice of combination pizzicato and arco or bowed passages. There is also a form of pizzicato which is almost obsolete. By playing the same chord twice, first with a downward movement of the hand and finger, taking the lower string as the bass note and returning with an up stroke, the upper string as the bass. These are played in rapid succession and the results somewhat resemble the strumming of the banjo.

In a passage like that given previously from the "Gypsy Airs," Sarasate, for practice, play all of the notes with the bow, at the same time plucking the ones marked pizzicato. A rather high bridge is also desirable for left-hand pizzicato.

## CHAPTER XVI

### HOW TO PRACTICE SCALES

THE following special studies and exercises are for the development of left hand technique, and are to be used in connection with daily studies, forming a valuable part of the daily practice. A schedule for daily practice according to each one's particular needs should be used by beginning and advanced students alike. In it scales should dominate, for they are essentially a foundation of good playing. Likewise, they offer a wide field for the practice of correct intonation, nuances, bowings, and smoothness in bowing.

Scales should be practiced in all keys in the following ways:

1. Use the flat surface of the fingers of the left hand.
2. Lift the left fingers as high as possible and allow them to fall into their exact position with elasticity and firmness, like little steel hammers.
3. Press the fingers into the string and finger-board as though they were of the consistency of rubber.
4. Let the tips of the fingers fall lightly upon the strings.
5. Upon each note of a scale perform the following: pull the knuckles of the left hand back until the note is slightly flat, then shove them forward to their normal position, the finger tip acting as a pivot.
6. After placing the finger on a note, shove the knuckles of the left hand forward until the note is slightly sharp; then allow them to return to their former position. Repeat this action on every tone of the scale, keeping the finger tips pivotal as before.
7. Next, combine the two movements described in Numbers 5 and 6 into one, shoving the knuckles first back and then forward, finally returning to the original note.
8. After practicing Numbers 5, 6, and 7, play the scales through always *without* vibrato. The intonation will be found to have been vastly improved.

Practice scales with double strings, as illustrated in the following, when possible.



Kreutzer Etude, Number 37. Hahn-Brown edition.

9. Release the thumb entirely from the neck of the instrument, bringing the hand well to the right. Hold both hand and thumb free while executing the scales so that nothing but the finger tips come in contact with the finger-board. Ill. 18.



Ill. 18.—Thumb and hand free from neck of instrument.

10. Instead of placing the thumb flat on the neck between the first and second fingers, keep it in the same attitude, but straighten it as illustrated, at the same time keeping the hand free. Ill. 19.

The practice of the ninth and tenth examples will give to the student freedom and agility of movement.

Remember to allow the action of the fingers to come from the knuckles. If the finger becomes stiff and painfully tense, the action is incorrect. Keep the hand relaxed at all times. Do not allow the left wrist to come up, but maintain a straight line from elbow to knuckles as explained in Chapter III. Keep the left elbow well under the body of the instrument.

Teachers have suggested, for purposes of practice in the first position, that the neck of the violin be squeezed between the thumb and first finger, so that the fingers, gaining strength from the muscular action, attack the strings with increased power and energy. In doing this it is well to place the thumb well forward, almost opposite the second finger.



Ill. 19.—Thumb straightened.

In order to be sure of assuming a correct position of the left hand, grasp the notes F on the E string; C on the A string; G on the D string; and D on the G string. This forces the hand into the correct position.

"Going through" an exercise, a scale, or a piece many times is not practicing it. The stumbling block often lies in a single group of notes. Analyze and dissect each study, applying the ten rules, as given above, to any and every technical difficulty in which they can be used.

When sliding from a solid note to a harmonic note with the same finger, press the sliding finger upon the string and shift slowly. When the harmonic note is reached, lift the shifting finger slightly so that the harmonic may be sounded clearly. Whether the slide is from a low to a high position or a single step, this rule applies, and the action must always be smooth and unhurried. When the shift is thoroughly mastered, play rapidly and in the proper tempo. Use the soft part of the finger, as this insures a smooth well-sounding shift and harmonic.

As the fourth finger is weak or slightly short, straighten it and use the flat of the finger. This is especially helpful where a reach is required. A good example of extensions is found in the seventeenth etude of Dancla Opus 73.

Play all technical passages through without using the bow. Sound the notes by hitting the strings sharply with the finger tips.

In playing groups of notes backwards one may begin with either the first or last note of each group.

### **Silent Exercises for the Left Hand Fingers**

Grasp the notes B, C, D, and E on the A string.

1. Raise the first finger high during the counts one and, two and, three and, four and; then lower firmly during the counts one and, two and, three and, four and. Repeat with the second, third, and fourth fingers.

2. Repeat this exercise, raising the finger during the counts one and, two and, and lowering it for the counts three and, four and. Do likewise with the second, third, and fourth fingers.

3. Beginning with the finger raised, lower it for the count one and, raise it for the count two and, lower it for the count three and, raise it for the count four and. Repeat this also with the second, third, and fourth fingers.

4. Beginning with the finger raised, lower it for the count one, raise it for the count and, lower it for the count two, raise it for the count and, lower it for the count three, raise it for the count and, lower it for the count four, and raise it for the count and. Repeat with second, third, and fourth fingers.

Using this system of procedure as a guide, alternate the counts as explained between the first and second fingers, then between the second and third fingers, then between the third and fourth fingers, then between the first and third fingers, the first and fourth fingers, and the second and fourth fingers.

Do the same exercise, raising and lowering the first and second fingers simultaneously. Repeat with the second and third fingers together, the third and fourth fingers together; the first and third fingers together; the first and fourth fingers together, and the second and fourth fingers together.

Repeat the exercise, raising the first, second, and third fingers simultaneously, then the first, third, and fourth fingers; the first, second, and fourth fingers, and the second, third, and fourth fingers.

Finally repeat the exercise, raising the first, second, third, and fourth fingers simultaneously.

The fingers not being used are to remain absolutely motionless upon the strings in these exercises. This is for the development of independence of the fingers plus mental control and is applicable to all four strings in all keys and in any position.

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## SCHEDULE OF WORKS

### Grade 3—Main Department

#### *Technical Exercises:*

Sevčik, Op. 7, Book 1, Otto Meyer Edition, in conjunction with the repetition or completion of:

Op. 6, Books 6 and 7

Sevčik, Op. 2, Book 2, Bowing Technic



- Sevčík, Op. 2, Books 3 and 4, Bowing Technic  
 Sevčík, Op. 8, Shifting of the Positions  
 Sevčík, Op. 9, Preparatory Double-stop Studies (begin here, and continue with the study of Kreutzer, in Grade 4)  
 Svecenski Preparatory Exercises for Trill, Vibrato, and Staccato  
 Schrädieck Technical School of Violin, Hahn Edition  
 Hrimaly, Scale Studies  
 Also continue with the study of Kreutzer in Grade 4

*Etudes:*

- Kayser, Op. 20, Book 3 (Hahn Edition)  
 Blumenstengel, Op. 33, Twenty-four Studies  
 Dont, Op. 38, Svencenski Edition (to be used together with Mazas, Op. 36, Book 1, special studies)  
 Dont, Op. 37, Svencenski Edition (to be used with Mazas, Op. 36, Book 2)  
 Sitt, Op. 51, Twenty Etudes for the Development of the Left Hand  
 Sitt, Op. 32, Books 2 and 3, Five Positions and Changes of Positions

*Solos:*

- Boccherini-Kreisler, Allegretto  
 Bizet, Adagietto from L'Arlesienne  
 Cui, Orientale  
 Drdla, Souvenir in D  
 Kreisler, Liebesleid  
 Rehfeld, Spanish Dance, Op. 45  
 Aulin, Humoresque  
 Aulin, Vaagsang  
 Ten Have, Allegro Brilliant, Op. 19  
 Tschaikowsky-Hahn, June Barcarole, Op. 37, No. 6  
 Haydn-Burmester, Gavotte  
 Fibich-Hartmann, Poem  
 Bohm, Favotte in G, Op. 314, No. 3  
 Lieurance, By the Waters of Minnetonka  
 Lieurance, Romance in A  
 Leonard, Six Solos, Op. 41

Cui, Berceuse  
Beriot de, Air Varié', No. 1 in D Minor, No. 6 in A,  
No. 7 in E  
Drdla, Serenade  
Haydn-Auer, Serenade  
Goens van, Scherzo in D, Op. 12, No. 2  
Goens van, Romance San Paroles  
Massenet, "Thais" Meditation  
Saint-Saens, Prelude du Deluge  
d'Ambrosia A., Serenade in D, Op. 4  
Mlynarski, Mazurka in G  
Rehfeld, Spanish Dance, Op. 58, No. 1  
Wieniawski-Hahn, Kuyawiak, Second Mazurka  
Grieg-Marcosson, To Spring  
Godard, Adagio Pathetique  
Raff, Cavatina  
Albeniz-Stoessel, Cadiz  
Albeniz-Hartmann, Tango  
Tschaikowsky, Canzonetta, Op. 35  
Bohm, Cavatina in D  
Gluck (Sgambati Wilhelmj), Melody  
Svendsen, Romance, Op. 26  
Burleigh, Pickaninnies  
Gluck-Kreisler, Melodie  
Hahn, Chant San Paroles  
Hahn, Mon Desir  
Hartmann, Viennese Refrain  
Ysaye, Reve d'Enfant  
Ysaye, Divertimento, Op. 24  
Ernst, H. W., Elegie in C, Op. 10  
Chaminade-Kreisler, Serenade Espagnole  
Gardner, From the Canebrake  
Kreisler, La Gitana  
Burmester, Collection of Old Masters  
Alard, Faust Fantasie de Concert, Op. 47  
Couper in-Kreisler, Cahnson Louis XIII and Pavane  
Zeckwer, C. W., Chant du Voyageur  
Bruch, Kol Nidrei, Op. 47  
Beriot de, Scene de Ballet, Op. 100

*Duets, Trios, Quartets, and Sonatas*

Hauptmann, Op. 2

Godard, Six Duets

Romberg, A., Three Duos

Rivaldi Concerto for Three Violins

Dont, Quartet for Four Violins

Bruch, Song of Spring (two violins and organ)

Rheinberger, Overtures for Organ and Violin

Viotti, Duets

Schubert, Sonatinas

Handel-Auer, Six Sonatas

*Concertos:*

Accolay Concerto, No. 1, in A Minor

Viotti Concerto, No. 23, in G Major

Vivaldi Concerto in A Minor (Nachez Edition)

Vivaldi Concerto in C Major (Kreisler Edition)

NOTE: The teacher is to use discretion as to which concertos and solo pieces to be given pupil.

## CHAPTER XVII

### RIGHT HAND TECHNIQUE; SEMI-STACCATO; SEMI-SPICCATO; HARMONICS

THE importance of the proper muscular development of the right arm must not be overlooked. Since tone is the soul of the violin, the proper attention to the tone-source, the right arm, is necessary. The following remarks on nuances, therefore, should be read carefully and treated seriously by the student.

Young people too often endeavor to startle by pyrotechnics, whereas, the master is busying himself with the practice of slow, sustained notes, exerting his energy in the direction of intonation, quality and gradations of tone. A great exponent of this sort of practicing was my friend and former master, Franz Kneisel.

Play scales employing the following dynamics and also those found on the first few pages of Hrimaly Scale Studies, Leonard Gymnastics and the Rode Caprices, Kross edition. Count eight slowly to each note:

*p* indicates piano (soft).

*pp* indicates pianissimo (very soft).

*f* indicates forte (loud).

*ff* indicates fortissimo (very loud).

1. Begin *pp* and crescendo to *ff* during two measures—then during one measure, then during one note.

2. Begin *ff* and diminish to *pp* during two measures—then one measure, then one note.

3. Begin *pp* and crescendo to *ff* and diminish to *pp* during two measures—then one measure, then one note.

4. Begin *ff* and diminish to *pp* and crescendo to *ff* during two measures—then one measure, then one note.

*Pp* or *p* is made by drawing the bow near the finger-board. To increase the volume of tone (crescendo), draw the bow gradually nearer the bridge; to diminish the tone (decrescendo) draw the bow gradually away from the

bridge and nearer the finger-board. Employ increased pressure of the first finger on the stick of the bow and muscular activity from the hand for crescendo and gradually less pressure for decrescendo. In playing *p* passages, the gradation of tone is accomplished with the bow-arm and not with the percussion of the left fingers, which pressure is practically the same as in passages demanding more tone. Crescendo signifies a gradual increasing of tone; decrescendo, a gradual decreasing of tone. The terms "forte," "mezzo-forte," and "piano" vary much in their treatment. A soloist appearing with orchestra must not play as delicately as a symphony player. In the case of the latter there are so many playing the same thing that the melody soars through the concert hall with little effort on the part of the individual, whereas, in the first instance the tone of the soloist must rise above the background of the orchestra.

However, by way of comment, it appears to be that many conductors overtax the players and their instruments in order to reach brilliant climaxes. This is especially noticeable in accompaniments to violin concertos. While it is true that the orchestral part is a most important one, it should be so managed that the solo instrument is not overpowered at any time.

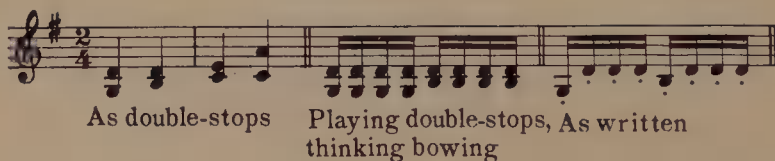
It was my good fortune to have been a member of that most famous orchestra, the Boston Symphony, under the directorship of Arthur Nikisch, who stands among the foremost in the line of past and present conductors. It is a happy recollection with me that not one of the members of the organization was allowed to abuse his instrument by playing in a coarse, vulgar manner due to the magnificent training of Wilhelm Gericke, who preceded Nikisch as conductor of the orchestra. In the string section the prevailing idea was to make much use of the surface tone with very little bow movement, and the wind instruments were handled similarly. The results of this treatment were colossal, and melodies or passages passing from choir to choir were so mellow and sonorous that the changes of tone color were almost imperceptible.

On one occasion, when the orchestra was visiting New York and had presented the Berlioz Fantastic Symphony at the Metropolitan Opera House, the reception given to Arthur Nikisch and members of the orchestra was tremendous; and on the following morning the press published the statement: "The Boston Symphony Orchestra, with Arthur Nikisch conducting, displayed at last night's performance the greatest virtuosity ever heard in New York City and such climaxes will probably never be heard again."

In passages or exercises consisting of eighth or sixteenth notes, play slowly, using separate bow strokes with about one inch of the bow at the tip. When this can be done with perfect relaxation, gradually increase the tempo. Repeat this in the middle and at the frog.

When the rapid crossing and recrossing of two strings present difficulties, press the first finger against the stick of the bow and play the passage on both strings at once, thus making it a double-stop exercise. Then repeat as a double-stop exercise, at the same time THINKING the bowing to be ultimately used. Finally relax suddenly, releasing the hold of the bow on the two strings, and play in the desired manner, that is, crossing between two strings. Example:

Sevčík Op. 3 Var. 27



In crossing strings keep the distance between the bow and the strings at a minimum, that is, the up and down motion of the right hand should be slight. In every instance when crossing the strings the angle must be gradually diminished, thus avoiding a jerky or tense motion.

### The Semi-staccato

Ordinarily in the staccato bowing each individual note begins with a bite or pinch of the bow, thus making a short crisp tone. The semi-staccato differs in this respect:



the bow never really stops its course or leaves the string, but each note is given an extra "shove" or "pulse" by the hand. It is a "broad" staccato.



Viotti Concerto Number 23, First movement, third measure after letter D.

### The Semi-spiccato

For the semi-spiccato, the wrist is slightly raised and the entire arm, wrist, and hand relaxed. The bow is not bounced violently, but is dropped momentarily upon the strings at intervals in a caressing manner while being drawn. This style of bowing can be used both in spiccato and sautille strokes where a softer quality of tone is required than is usually implied by those terms.

### Harmonics

True harmonic playing is a sure test of pure intonation. For the practice of natural harmonics, before assuming to play the harmonic note, play it first as a stopped note, that is, with the finger solidly on the string. This is to make sure that the note is absolutely in tune. Play the note very slowly, drawing the bow from frog to point and vice versa, with a clinging stroke of the bow, without too much pressure, however, and with more or less of a surface tone. Also, draw the bow straight out toward the wall and not down toward the floor. All harmonic notes, and especially those at the end of a passage in a high position, should be practiced in this manner. Avoid the use of vibrato in practicing, although in both natural and artificial harmonics, after having them well under control, a vibrato is very effective.

For harmonics in the higher positions draw the bow nearer the bridge.

The treatment of harmonics and the part of the bow to be used varies, of course, according to the character of the

piece or etude. Some should be drawn with a sweeping stroke of the bow, and for others the bow should be used with a combination of a "chopping" and legato stroke, a "semi-chopping" effect, nearer the frog. The end of the second movement of the Saint-Saens Concerto in B Minor is a splendid example of this manner of playing harmonics.

More pressure should be used for harmonics that are played on a wire E string.

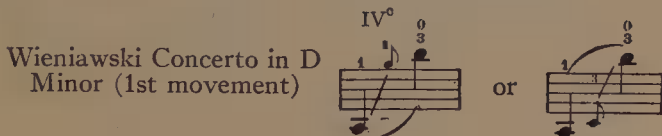
Regarding double-harmonics; at times an artificial harmonic is played with a natural one, thereby necessitating awkward stretches of one or more fingers, making clarity very difficult. It is necessary to have perfect control of the bow so that it is poised equally between the two strings.

In playing artificial harmonics, stop the lower note firmly, but allow the finger playing the upper one to fall of its own weight with the ball of the finger on the string, the finger slanting toward the face, and with no appreciable pressure. The question has often arisen as to whether or not the lower finger should be pressed firmly. This, I think, varies according to the character of the piece being played, the character of the instrument being used, the position in which one is playing and atmospheric conditions. My personal opinion is that flageolets are frequently more certain of being clear and sonorous when the first finger is placed rather lightly upon the string, and, of course, the upper finger as well, plus a slight vibrato. The flageolet must be employed with care in ascending into the higher positions.

In going from a harmonic note to a stopped note in a lower position played with the same finger, remember to release the harmonic note entirely by raising the finger, then quickly drop it on the note to be played. When the notes are slurred keep the bow in progress while making this change. It will generally be found that while the finger is lifted from the string, with the proper "humoring" of bow manipulation, the harmonic will last sufficiently long so that an intervening note will not be discernible.

In ascending, from a stopped note to a harmonic in a higher position, shifting tones may be used, providing

they are used with care and good taste. In descending from a harmonic note to a note stopped with another finger in a lower position, at the inception of the shift the harmonic finger is pressed rather firmly on the string. The same rules which apply to modern portamenti, so much in vogue to-day, are mentioned in another chapter and can be used to advantage in shifting to harmonics in a high position. Below are some illustrations:



In shoving the finger upward toward the harmonic note, flatten the hand against the strings, the ball of the finger gliding to the goal.

Exercise for practicing shifts from solid notes to harmonics in the higher positions will be found in Sevcik, Op. 1, book 3, exercise number 14.

Stop before attacking harmonic passages, so as to gain a sufficient amount of poise. For instance, in the arpeggio run ending in a series of harmonic notes, as found in the de Beriot "Scene de Ballet," or in harmonic passages similar to those occurring in the Drigo-Auer "Valse Bluette," a momentary pause—more like a slight hesitation—before the harmonic note or notes will give added certainty.

Alert fingers! The fingers in any playing, but especially in the playing of harmonics, should be agile, and work deftly and with facility. Relaxation is, of course, the keynote of this, live relaxation—not relaxedness of a dead, lifeless type.

## CHAPTER XVIII

### DOUBLE-STOPS; TEMPERING OF TONES; ACCIDENTALS

A NOTED musician who was interested in the study of acoustics once said, "Why do violinists insist upon playing octaves, as it is quite impossible for anyone to play them absolutely in tune?" In a measure this gentleman was right, for they are usually far from agreeable. However, by careful and intelligent study all double-stops (including octaves) can be made things of beauty. There is at least a *possibility* of well-nigh approaching an absolutely pure intonation on the violin as above almost any other instrument by the proper tempering of tones. This, of course, takes both talent and perseverance. Again I take the liberty of referring to Franz Kneisel as the one violinist whose playing still lingers in my memory as having had a perfection of intonation seldom heard. Very vivid in my memory too, although a good many years ago, is the wonderfully accurate intonation of the Boston Symphony Orchestra. Great preparation and care was given to the proper tuning of the various choirs of the orchestra, and it was acquired in this manner. In the artists' room an electric machine sounding the A was turned on twenty minutes prior to the time that the men were obliged to enter the concert hall. Just before the concert, however, the electric machine was stopped and Mr. Kneisel, the concert-meister, gave his A to each member. It was found in almost every case that the instruments were much too sharp. After the men had "passed on parade," as it were, and taken their seats on the stage, the A was again tested by Mr. Kneisel and again usually found wanting, owing to the difference in air conditions between the rooms. By this mode of procedure an almost perfect pitch was distributed throughout the orchestra and the effect was

inspiring, to say the least. Those of my readers who still remember the halcyon days of the Boston Symphony Orchestra will uphold me, I am sure, in the above statements. All of this proves how important although extremely difficult it is to tune the violin properly.

The rules for practicing all double-stops:

1. In each passage or exercise employing double-stops play the exercise through, sounding first the lower note and then the upper note of each double-stop. Repeat this, beginning with the upper note.

2. Play the exercise placing both fingers required for the double-stop simultaneously, but sounding only the lower note throughout the entire passage. Repeat, sounding only the upper note. The lower note of thirds is apt, as a rule, to be too low.

3. Finally play the double-stops as written. Tones that sound perfectly in tune when played separately may sound far from right when played together. Listen for this, and if the double-stops are not tonally correct, "fuss around" or "temper the tones," that is, allow each finger to give slightly until a perfect blending of tones is resultant.

This tempering of tones must be done slowly and carefully with each double-stop. The tempering of tones is essential for any stringed instrument, and assists in approaching an almost perfect intonation. To test the truth of this statement, take an octave, third or any double-stop and play first the lower note, then the higher note. Each will seem in tune. But play both notes together and, in most instances, the purity of intonation is wanting. One needs to temper the tones. It is suggested in so doing that the bow be kept in progress in one long, slow stroke until the adjustment be satisfactory. Part of the daily routine should be devoted to this sort of practice. In string quartette and orchestral playing it is vitally important.

4. Whenever the position changes, apply the shifting rules as given in Chapter IX and other parts of this book. Sound the shifting tones for each note.

5. Practice all double-stops, whether in scales, solo passages, or etudes, applying all the nuances as prescribed

in Chapter XVII, excepting in specific cases (such as octaves), in which instance be sure to distribute the bow properly on the two strings. More rules for octaves will be found in another chapter. The same rules prevail for shifting the positions as in single notes.

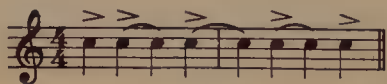
6. Use fingers of left hand lightly, but a strong and firm manipulation of the bow.

In playing the augmented second (one and one-half tones), which appears in all diminished seventh-chord progressions, be sure to play the lower note sufficiently low and the upper note sufficiently high. Failure to do this is prevalent among both teachers and students.

I once asked a pupil the meaning of the word "accidental." He replied that they were "sharps and flats put there by accident." Sometimes it almost seems so, especially in compositions written in the modern vein.

Accidentals are sharps, flats, double sharps, or double flats occurring in the course of a composition.

Accidentals when placed in the beginning of a measure "hold good" for the remainder of that measure. Pupils should accustom themselves to remembering these accidentals. Should one appear before the last note of a measure, which note is slurred or tied over to the same note or notes in the following measure, the accidental remains. In all slurred notes be sure to give the note proper and the tied over one their full values. In syncopated rhythms, as a rule, avoid accents unless otherwise marked, and even then let them be more mental than physical.



Correct.



Incorrect.

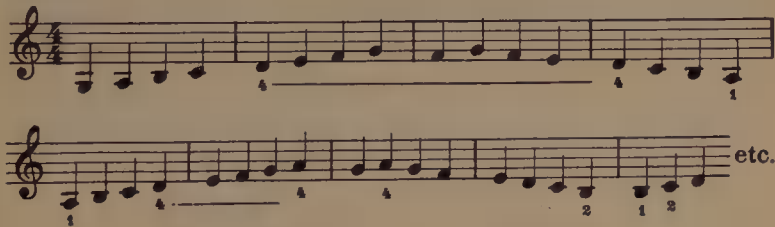
Where a note made sharp in the signature (for example, F sharp, in key of G) has subsequently been changed by an accidental to indicate its return to its original condition, a natural (♮) and sharp (♯) will sometimes be placed before it—by way of a reminder.



## CHAPTER XIX

### SEVČIK SCALE SYSTEM

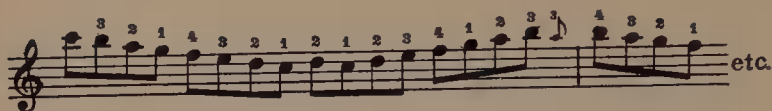
THE Sevčik manner of scale practice is based upon an eight note scale, played within the compass of two strings, in this manner: Beginning on the open G string, play a scale of one octave (in the key of C), keeping down the fourth finger on the G string as long as possible. Repeat the seventh and eighth notes of the scale and descend, stopping on the second tone of the scale (the note A). Taking this A as the first note of a similar progression, ascend and descend in the same manner, ending on the note B (second finger on the G string). At this point the position is changed, thus enabling the scale to remain on the G and D strings, viz., the first finger replaces the second on the tone B, the hand now being in the second position.



The Sevčik eight-note scale system.

Use the same scale pattern, both ascending and descending, and stop on the tone C. Finger substitution is repeated and the hand is now in the third position. Continue this pattern, being careful to maintain the same key (key of C) throughout, until the tenth position has been reached. From there descend to the first position in one of two manners: either by repeating the action of the first and second fingers and allowing the

finger substitution to take place between the third and fourth fingers, as—



or by lowering the first finger one step and repeating the fourth finger only, as—



In order to descend it is not necessary to begin on the top-most tone. Using the last illustration as an example, begin on middle C and *ascend* to C (octave). Repeat the seventh and eighth tones and *descend* to the note D, then shift to B (first finger) in the next lower position and repeat.

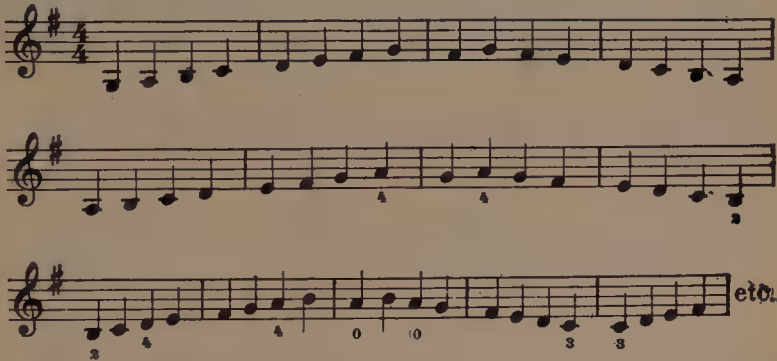
Repeat this same study on the D and A, and on the A and E strings. Employ the bowings found in Chapter VI with these scales. Hold the fingers down as long as possible and stop all perfect fifths. The author has included this manner of scale practice in his edition of Schradieck Scales, page 15, Presser edition.

These scales should be practiced in the following major keys: C, G, D, A, E, B, F, B flat, E flat, A flat, D flat, and G flat. Likewise, practice their relative minors, using both the melodic and harmonic forms. Begin all scales with the open string excepting where sharps and flats make it impossible to do so. A scale in A major, for instance, would start with the first finger on G sharp on the G string, since G natural does not occur in the key of A.

The minor scales will be found very difficult to play from a mental standpoint, especially where augmented seconds appear. Great relaxation will be found necessary in holding the fourth finger down that the other fingers used are not influenced (raised or lowered in intonation). Between the seventh and tenth positions it will also be found difficult to hold the fourth finger on the string

while playing on the string above, in which instance raise it.

The Sevčik manner of scale practice may be played in one position by using the four strings and omitting the finger substitution.



In practicing these scales in the latter manner, that is, remaining in one position throughout the scale proper, start the first scale in G major, the next one in the key of A flat major, next in A major, then B flat major (first finger, second position), then B natural major (first finger, second position), C major (first finger, third position), etc., up to the tenth position.

It will be noticed that both in the above forms of scale playing and the Carl Flesch "Scales," the ascension into the very highest positions of the violin, always difficult of execution, plays a most important part in the development of the left hand technique. While the player is not often called upon to climb to such great heights, the practicing in these high positions facilitates greatly the manipulation and control of the fingers. It is well in practicing any scales—particularly those ascending into the higher positions—to emphasize and dwell upon the highest group of tones. Play these tones slowly, carefully, first without, then with vibrato, and in various rhythms and accents. These same groups may also be played in the same positions on different strings.

An interesting variant of the Sevčik form may be found on page 114.



In this, as in all of the forms, various rhythms, bowings, accents, sequences, and keys may be used. Some of the bowings suggested are:

2 2; 4 4; 8 8; 12 12; 8 4 8 4; 8 4 4 8; 4 8 4 8; 4 8 8 4;  
4 - - - - - 4; 2 - - - - - 2;  
 - - - - 4 4 - - - -; - - - - 2 2 - - - -;  
3 - - - - - 3; - - - 3 3 - - -;  
5 - - 5; - 5 5 -;

and other bowing as described in Chapter VI.

The crescent beneath each numeral indicates a slur; the numeral, the number of notes to be slurred.

After having studied and mastered the regular scale progressions it might be well for the student to look into the whole tone scale idea which is admirably set forth in William Hapich's "Scale Studies" and also in Ritter Stoessel's "Scale and Chord Exercises," as today either the virtuoso or orchestral player needs to be conversant with this form of the mechanics of music.

For the development of technique above the mediocre let everything be accomplished both in left and right hands in the simplest possible manner, with the least possible effort and also with the natural dead weight of both left and right hands and arms. This term "dead weight" is but another attempt to define the much abused term—"relaxation." In speaking of relaxation, the author is desirous of pointing out emphatically that relaxation does not mean weakness, but, quite the contrary, increased strength, properly employed, but entirely free of strain or stress.

In passage work the following fault usually occurs with pupils who have abnormally small fingers; viz., in skipping

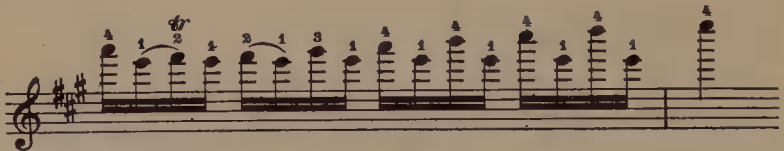
from the second to the fourth finger or from the first to the fourth finger, the third is allowed to fall with or even a little before the fourth finger. The reason for this, of course, is that the third finger is much longer than the fourth. To avoid this, keep the third finger away from the string as much as possible and incline the hand toward the finger-board. In changing fingers on the same note (finger substitution) beware of faulty intonation. Always play leading tones (the seventh tone of a scale) very high. Be careful, also, in descending not to play "low" or flat.

## CHAPTER XX

### ANNOTATION; IRREGULAR FINGERINGS

MANY instructors disapprove of extensive annotation, affirming that any talented student of the violin should be able to finger music to best suit his individual needs. This is partially true, with this exception, that until the student is far enough advanced to have cultivated ability in this direction, the suggestions of reliable editions are a necessary guide. There are also a few fundamental rules which should be learned and observed.

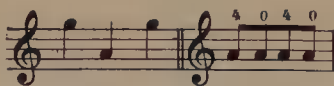
1. Fingerings should be simple and logical.
2. A new position, when reached, should be remained in as long as possible and logical.
3. When a single note in a neighboring position can be played as an extension forward or backward of the position established, this is advisable.



(Seventh position)

Example from the Rode Concerto, in A minor, Number 7, 14th and 13th measures.

4. An open string should be used only when it is preceded by or followed by a note on that string, unless otherwise indicated. Exceptions to this rule are numerous, including the following:





5. For the purposes of contrast, similar phrasings are frequently fingered differently, thus changing the tone color. In so doing, avoid the use of unnatural and complicated fingerings.

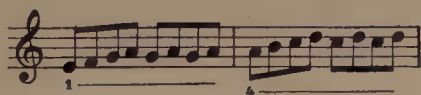
6. In scale passages which occur frequently in solos employ the following fingering: ascending, fourth finger; descending, open string; or ascending, open string; descending, fourth finger; consistently the fourth finger, or consistently the open strings, where possible.



Rondo Capriccioso . . . Saint-Saens.

This passage is easier of execution if the student think of it as being arranged in triplets. Consider the first note E as being the first note of a triplet, E-F sharp and G sharp, upon which a slight pause is made.

It is well to be conversant with all manners of fingering found in various editions. But if all of these have been tried and still not found satisfactory, fingerings best suited to the individual should be thought out in accordance with good taste and adhering to the foregoing principles.



The numerals followed by a dash indicate that the designated fingers are to be held down to wherever the dash ends.

It is a grave mistake for a teacher to continually "play along" with his pupils, for in doing so, they will too well adapt themselves to the questionable art of "following along" and playing "by ear." Also, when mistakes are made, it is best that the pupil tell the teacher what the mistake is and how it may be corrected. In other words, it is far better that pupils be trained to depend largely upon their own resources rather than upon those of the teacher.

It is well for a pupil to mark a solo for fingerings and bowings, and bring it to his teacher for corrections.

A book entitled "The Secret of Paganini" recommends the following brief but valuable bit of advice: "Stop! Look! Listen!" When a certain passage presents difficulties simply stop playing and take a "mental photograph" of the passage, dwelling at length upon its salient points. Then bring into practice rules mentioned in this book. After having diagnosed and treated the difficulty, repeat the phrase as a whole. More than likely the obstacles will have been eliminated. This rule applies to all difficulties.

*Look!* More than likely a portion of the difficulty lies in the fact that the passage has never been thoroughly or understandingly read.

*Listen!* One frequently becomes deaf to his own playing. Listen intelligently, alertly, discriminatingly, and be merciless in detecting and correcting any faulty intonation.

The product of two extremes equals the product of means. To play a passage *allegro*, practice it first *adagio*, then *presto*, and finally *allegro*. Or if one desires to play a passage *piano*, first practice it *fortissimo*, then *pianissimo*, and finally *piano*.

Avoid hunting notes or smearing tones; all disagreeable sounds should be eliminated.

### **Irregular Fingerings**

1. Finger substitution produces a good effect only when done smoothly and correctly. The shift should be rapid, the second finger sliding quickly into place as the first is lifted. Practice passages containing finger substitution both forward and backward.

2. The extension or contraction of a finger (usually applied in chromatics) should be accomplished with relaxation and agility.

### **Regular Fingerings**

The following example from the Vieuxtemps Concerto in D minor illustrates the use of similar or regular fingering

as applied to similar phrases or groups of notes. This passage ends with an enharmonic change.

The musical score is written on a single staff in treble clef, with a key signature of one flat (B-flat) and a time signature of 12/8. The piece begins with a forte (*ff*) dynamic. The melody is characterized by rapid, irregular fingerings, with numbers 1 through 4 and 0 (for the thumb) placed above the notes. A dashed line with a repeat sign indicates a section that is repeated. The piece concludes with a final chord marked with a fermata. Below the staff, the text "(E#)(C#)(A#) (C#)(B#)(D#)(G#)(D#)(B#) #C" is written, followed by the phrase "Enharmonic change".

*ff*

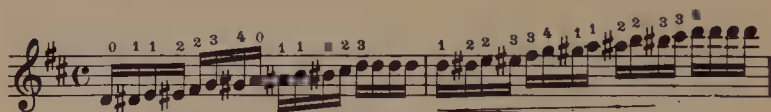
(E#)(C#)(A#) (C#)(B#)(D#)(G#)(D#)(B#) #C

Enharmonic change

## CHAPTER XXI

## CHROMATICS AND THEIR PRACTICE

IN the practice of chromatics the hand is not shifted. Each finger is shoved forward or pulled backward from the knuckles, independent of the hand. In order that each note may be clear and distinct the action is relaxed and sudden. The effect should be similar to that produced by dropping another finger, and in proceeding from one note to another avoid any intermediate tones or smears. To have a really good chromatic run a clicking of the strings should be audible.



Scherzo Fantastique, Hahn. Chromatic passage.

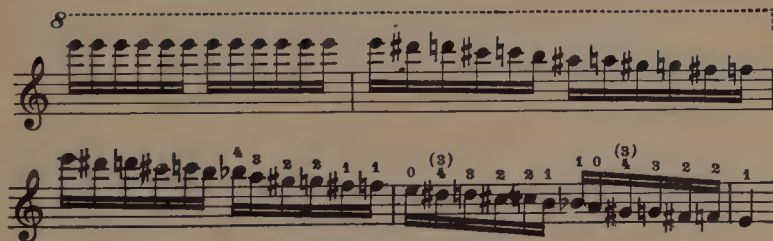
Rules for practicing chromatics are as follows:

1. The fingers must always be relaxed but firm and must travel a complete half tone, whether back or forward. Generally the fingers are not moved sufficiently far.
2. Practice all chromatic passages slowly, both forward and backward, following the same principles as in other scale work—the rules of which are to be found in other chapters.
3. In crossing from string to string, when ascending, keep the fourth finger down until the first finger will have been placed on the following string. When chromatic passages occur in soli, it is permissible to use the following fingering: 0 1 1 2 2 3 4 0, and during the execution thereof, advanced players may allow the hand to gently follow the ascending motion. In so doing one must be sure that the thumb remains stationary. In descending, likewise, one may allow the hand to follow the motion of the fingers.

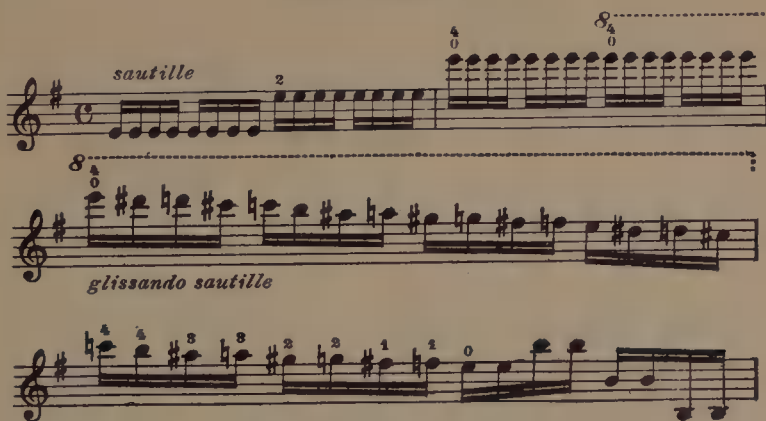
The fingering descending is either 1 0 4 3 2 2 1 1 0 or 1 0 3 3 2 2 1 1 0.

The distinguishing feature of chromatics, regardless of tempo, should be the distinctness of each individual note. Chromatic scales should be studied either *with change of fingers or glissando in single notes, thirds, fourths, fifths, sixths, octaves, fingered octaves, tenths, and artificial harmonics* (those played with two fingers). These too can be practiced in all keys in a like manner. For more extensive study of this work the author takes pleasure in referring the student to scale studies by Carl Flesch.

For certain passages a sautille bowing in conjunction with the glissando and fingered chromatic scale will be found very effective, as per illustrations.



Rondo Capriccioso.



Airs Hongroises, Hahn.

In these and in similar passages the difficulties lie not in the higher positions wherein the glissando finger makes its steady descent, but in the third, second, and first positions.

The finger begins its descent slowly, since the notes in the higher positions are in closer proximity, and gains speed toward the lower positions, due to the larger distances between tones. It is essential that the violin be held very firmly with the chin to allow for the greater freedom of action in the left hand. The actual rhythm of the glissando passage is, of course, metronomic.

In the practice of skips from a lower to a higher note, as occurs in the illustration from "Airs Hongroises" on page 121, or vice versa, the following is suggested: Slide the finger forward and backward very slowly to and from E (fourth finger, first note of second measure) and E (fourth finger, ninth note of second measure) sounding all the chromatic intervals between the two positions. This exaggeration is to be practiced as a means of reaching the proper note, or in other words, for striking the note "on the head."

The skip from the high E mentioned to C natural (first note of the fourth measure) may be practiced in like manner.

Particularly in slides involving the fourth finger, straighten the finger, pointing it toward the face. Often the third finger, the third and second fingers, or the third, second, and first fingers may be allowed to remain on the string during the process of the slide.

### Technique

The meaning of the word technique is not, as is often thought, quick playing. It is, rather, always having the situation under control. The mind, in this case, is the dictator and not the fingers or the bow. Players who go so fast that they "run wild," remind one of a run away horse. Unless the animal can be gotten under control a calamity is sure to be the outcome. So with players.

When playing rapid legato strokes with very little bow more pressure should be used than when playing slow, sustained strokes.



## CHAPTER XXII

### VIOLIN SCHOOLS

MANY violin teachers are oftentimes confronted with the inquiry, "What school or method do you teach?" This is one of the most difficult questions to answer. It is the author's modest opinion that, while there have been many schools written on violin playing by such authorities as Baillot, Singer-Seifritz, Spohr, David, and many others, most of these works have contained much good material and some good suggestions, but are absolutely lacking in definite rules necessary for the modern demands of a highly developed technic.

The works by Sevcík, Op. 1, 2, 3, 6, 7, 8, and 9, comprise probably the most complete course for the development of technic from the first to the last stages that has ever been written; but these are also merely exercise books and the real benefit to be derived from them depends entirely upon how they are studied.

It has been my good fortune to have been a guest of the Professor in Pisek, Bohemia, where he has taught summer classes; and after having been a close observer it was proved to me conclusively that the personality of the man himself and the scientific manner in which he prescribed certain exercises for certain defects, much as physicians prescribe certain medicines for certain ailments, was, after all, the great secret of his success. What impressed me most was the fact that the Professor seldom used his books, but incorporated into difficult passages technical devices from various parts of his works befitting the passages under consideration.

Let us depart from the main theme for a moment; as art is long and life short. There is much time wasted in the study of the violin by wading through miles and miles of material. While there are many excellent technical

works, such as scales, etudes, bowing books, etc., there are also many repetitions of the same thing presented in a little different form.

Before one can hope to be either a capable teacher or a serious student it is absolutely necessary to have all the rules for practice memorized so as to select from these only what is necessary to overcome the difficulty in question. In very plain words, one should be able to make exercises of all sorts out of passages in solo work, thereby saving much time and energy. If a physician in the sick room were obliged to consult his notes in order to ascertain the proper medicine applicable to the case, he would immediately arouse in the latter a feeling of uncertainty, suspicion, and lack of confidence. The same thing applies to the teacher of music.

To return to the main thought—when we speak of the different schools of violin playing, such as Italian, German, Austrian, Hungarian, French, Belgian, Bohemian, Russian, and Spanish, it would appear as though the school applied to that particular country, but it really applies to individuals or, in many cases, an individual. While there have been many excellent pioneers and artists in the various schools or countries, when the Italian School is mentioned we at once think of Geminiani, Corelli, and Paganini; the German School, Spohr, David, and Joachim; Austrian School, Rode, Boehm, Grün, Helmesberger, Dont, and Kreisler; French School, Vieuxtemps, Paillot, Masart, and Thibaud; Belgian School, DeBeriot, Leonard, Thompson, and Ysaye; Bohemian School, Sevcik and Kubelik; Russian (Polish) School, Wieniawski, Auer, Brodsky, and Heifetz; Hungarian School, Hubay; Spanish School, Sarasate. However, although there have been excellent pedagogues, composers, and virtuosi in all "schools," there is but one which presents itself, the original Franco-Belgian School, which is the trunk of the tree from which emanates the other branches of the so-called schools.

Different schemes of manipulation of the instrument are but idiosyncracies of different nations or individuals, the country as it appears to me playing but a very small part.

Whether the bow is held at the tips of the fingers or at the second joint or in another manner, or whether the fingers are held in close proximity or are somewhat separated on the bow-stick, or whether the wrist is somewhat elevated at the frog or held in different or the same positions at the frog and point, or in a straight line with the elbow, all of these are but individual ideas and could hardly be said to be the basis of schools.

For instance, when I was a lad I had the opportunity of hearing a most celebrated violinist who played almost entirely with the crescent stroke. It was said, in jest (for he was decidedly corpulent), that he acquired that style of playing in order to avoid having his bowing-arm come into contact with his stomach. On another occasion I had the pleasure—as well as surprise—of hearing a violinist bereft of both arms, play the *Air and Variations*, Opus 10, of Rode, with his feet. Although both played magnificently, they could hardly be said to comprise schools.

The following will, I think, conclusively point out how difficult a matter it is to say what really constitutes a violin school. Joseph Joachim, born in Hungary, studied violin with Boehm, an Austrian, who, in turn, was a pupil of the Frenchman, Rode. Joachim taught in the *Hoche Schule* in Berlin, nevertheless one could scarcely call him a German violinist, or a pedagogue of the German School.

Then again Professor Grun, teacher of Fritz Kreisler, Franz Kneisel, and many others, was to be sure a Viennese. He was, however, a pupil of Boehm who, as we have said, was a pupil of Rode. Kreisler later studied with Massart in Paris. Neither he nor Grün could be called Austrian and Viennese violinists.

Then we have Ysaye, a Belgian, who started his career as a violinist in Liege, but afterward studied with Vieuxtemps (French), and later with Wieniawski (Polish). And so he could hardly be termed a Belgian violinist.

Professor Leopold Auer, born in Hungary, studied with Joachim and later with Dont (both of whom had French influence). Later he taught for many years in Petrograd and so, again, he could hardly be called a Russian violinist.

Then there is the case of Sarasate, the Spaniard, who studied violin in Paris under Allard, and was essentially a French violinist. Vieuxtemps, on the other hand, was a hundred per cent. French violinist, and Wieniawski a hundred per cent. Polish or Russian violinist.

I could summarize indefinitely. But more examples are not necessary to show that the seed for all of the so-called violin schools was sown in France and Belgium. And the author, in giving his conclusion, takes the liberty of opining that the figure-8 bowing of Alexander Fiedeman, and the seventy-five per cent. wrist and twenty-five per cent. arm manipulation as advanced by Professor Auer, plus all that is noble and good in this great art of violin playing, comprise the pinnacle or climax of the art.

By special permission of his friend and former colleague the author takes pleasure in quoting the following excerpt from "Violin Teaching and Violin Study," by Eugene Greunberg:

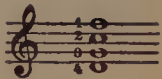
"Now, a *theory* of violin-playing, in the strict sense of the word, has never been written. Ancient and modern masters have, it is true, composed voluminous 'Violin Schools,' which, however, for the most part contain nothing but studies, relieved desperately little by some anatomical dissection or by analytical explanation. So the student finds himself, like a helpless wanderer, in the midst of treasure chambers, surrounded by an abundance of art material of surpassing value, often, however, without the Ariadne thread of systematic instruction and definition as to all the technical tasks and without any hints as to how to master the latter.

"On the other hand, these 'schools' contain a dense mass of disquisitions which properly belong in the realm of general musical theory, acoustics, æsthetics, or even musical history, and which only tend to divert and perplex the student.

"To remedy the obvious and deplorable want of a *theory* the Paris Conservatory appointed a special commission (1804) entrusted with the task of drawing up a *violin*

*method* that should serve as the groundwork of instruction. This commission turned over the working-out of the project to the celebrated violinists *Rode Kreutzer* and *Baillot*. *Baillot* undertook the editing. He laid before the commission the results of his labors which were closely examined and unanimously accepted by them. (See *Baillot*, 'L'Art Moderne.')

"Fortunately this work, originally intended exclusively for the Paris Conservatory, was not withheld from the world at large. And it is safe to assume that *Baillot's* epoch-making doctrines, especially those established thirty years later in his purified masterwork, 'L'Art du Violin,' have served as a foundation and model for all later so-called 'Schools' and 'Methods.'

"The works of the period before *Baillot*, while containing much that may lay claim to the quality of enduring merit, possess hardly more than a simple historical interest to us, for the precepts laid down by all those masters are always incomplete. Their suggestions are not only out of date in respect to the taste and the technical demands of our time, but even often in direct opposition to modern views. *Geminiani* (1680-1762), a pupil of *Corelli*, and himself a celebrated master, who has the credit of having published the first works on the art of violin-playing, counsels, for the acquisition of a proper handling and fin-  
gering, that the beginner should be given this  world-known formula:

"And *Locatelli* went so far as to prescribe for beginners the following and similar variants, which present no small difficulties even to advanced students:





But progress in pedagogy teaches us that instruction should no more begin with such difficulties than the building of a house withits roof.

"To illustrate the penetrating influences of time and progress, even within the boundaries of art, it may be mentioned that *Mozart's* father, *Leopold* (1719-1787), who wrote the second oldest violin-method and the first published in Germany, tells us expressly that the player's chin should rest on the right side of the tail piece, instead of the left. From this we see the wisdom of *Baillot's* warning that any conviction, belief, or principle, considered even by the best as inviolable and incontestable, may be demolished tomorrow by the evangelism of a new generation.

"Still, we need theoretical definitions of all the technicalities, and nothing is more absurd than the assertion that 'certain things cannot be explained' or that 'certain qualities should be inborn' simply and 'could not be imparted,' or that 'they will come little by little by themselves.'

"We have seen many students ready to give up all hope of ever finding it possible to produce such things as an effective 'vibrato,' 'spiccato,' 'staccato,' or 'trill,' had they not been fortunate enough to come across a teacher who had the skill and patience to show them by means of logical explanation of the task how to solve all those problems in a satisfactory manner. The desired results were, as a rule, noticeable on the spot, which is not surprising, as everything that can be accomplished by human mind and skill can be taught incontestably; and teaching would be hopeless without the possibility of reducing all problems and tasks to fundamental principles.

"If certain particular gifts are inborn, it is, indeed, a great blessing. But one should not give up simply because they are not. Perseverance and logical work have brought about most wonderful results. Witness, for instance, the fact that human beings, although not born with wings, have, at last, solved the great problem of flying, and some day they will undoubtedly be able to



race with any bird in the sky. There are already several styles of flying, and, of course, there are several styles of violin playing, and, indeed, several styles of violin teaching.

"Naturally, every teacher is convinced that he is the Messiah, and he feels, as a rule, obliged to deliver the gospel of his teachings in a well-established "Method."

"Among the famous authors of methods the following are conspicuous:

Geminiani (pupil of Corelli).....	1680-1762
Mozart, Leopold (father of Wolfgang Amadeus).....	1719-1787
Campagnoli.....	1751-1827
Baillot.....	1771-1842
Mazas.....	1782-1849
Spohr.....	1784-1859
Beriot.....	1802-1870
Alard.....	1815-1888
Leonard.....	1819-1890
Dancla, Charles.....	1818-1907
Kayser.....	1815-1888
David.....	1810-1873
Singer.....	1831-1915
Seifriz.....	1827-1885

Of *Tartini* we possess a valuable letter to one of his pupils, containing sane and excellent advice on the proper manner of practicing. Unfortunately he left no method; neither did *Corelli*, *Viotti*, *Aaganini*, *Vieuxtemps*, *Ernst*, *Laub*, *Wieniawski*, *Sarasate*, nor *Joachim*. *Pablo de Sarasate*, after having completed such a work, eagerly hoped for by the entire world, threw it into the fire. And *Joachim*, although he consented to the publication of a Method under his name, confessed in the preface (as did *Spohr* in his) that he never had the opportunity to teach beginners. Hence, as a matter of fact, the method was written by Mr. Moser, while *Joachim's* work consisted only of the editing of several masterpieces of the classical school.

Special importance must be attributed to the works of *Geminiani*, as a pupil of *Corelli*, the father of the true art of violin playing. Among the publications of the last half of the nineteenth century the method of *Singer* and *Seifriz* is deserving of praise on account of its thoroughness and completeness. The methods of *Baillot*, *Beriot*, and *Spohr*

are still considered the most reliable sources for fundamental rules and good advice. They are, however, by no means altogether serviceable first books.

It is evident that methods may differ. In fact, we find the most varying views on all important points and questions obtaining even among the very greatest authorities. But this should not be discouraging. All a teacher has to do is to make himself well acquainted with the doctrines of the acknowledged masters, and accept for his own use whatever may answer his judgment and his artistic conviction, and in that way establish the frame and brick-work for his own method.

As there are many different roads, and "all lead to Rome," likewise there are many musical roads, all leading to art. There is good in all, but all are not good, and while all roads are more or less good, there might be a better or best road. Different nationalities have, of course, different traits. One nationality may possess dash, fire, and recklessness; another may possess care, timidity, and the scholarly verging on the pedantic; another may possess coarseness and vulgarity; another, grace and finesse; while still another may possess all of the foregoing good qualities plus something else. It is very fortunate that we humans have different tastes, otherwise we would all love one country, one wife, one author, one composer, one artist, and one of everything which, to say the least, would be rather unfortunate. Therefore, as we all have a perfect right to our tastes, likes, and dislikes, it is the problem of the individual to choose the road to art best adapted to his personal needs, providing, of course, it is correct. After all there is a right and wrong manner of playing the violin.

Psychology plays a most important part in the teaching of such a difficult instrument as the violin. Let us take, for instance, a really capable teacher who has learned the principles of his instrument from a master. This teacher endeavors in his life work to inculcate these principles in the pupil who has come under his care. It will be found, in many instances, that these principles do not always work out for the best. In such cases I feel that it would be

wise to try some other scheme or some one else's principles. Let us take, for example, the staccato bowing. To my mind the accomplishment of this very difficult bowing depends entirely upon the physique of the individual. One idea or principle might not suffice in some cases; then why not experiment with another? To make a long story short, it seems to me that a really great teacher should be conversant with not only one manner of violin playing, but with all of them. I have witnessed two instances where teachers of great reputation had insisted upon pupils doing certain things in their way only, which, in both cases, spelled failure and discouragement. Why not in predicaments of this sort use some other means of approach? We teachers are prone to be self-centered and even conceited in our opinions.

The great allopaths of today give as few drugs as possible, some homeopathic remedies, and use in their treatments gymnastics, psychology, and even some Christian Science. And why? Because at stated intervals one will read in the press of conventions being held in different parts of the world. The physicians flock to these conventions to learn the principles of others. This has had the effect of bringing about more or less a mode of procedure or definite rules heretofore unknown. Co-operation has resulted in the accomplishment of great things both in medicine and surgery. But in music we find that even the so-called great teachers are skeptical regarding the other fellow and his ideas. If the teachers of the world would convene at regular intervals and would have open discussions and illustrations, adopt the most feasible and discard the most unpractical ideas, a conformity of opinion might thereby be reached which would give to the world what I personally feel would be the first real school of violin playing. What I know of this subject has been learned in associating with great pedagogues from whom I have imbibed the good principles of various methods. Those teachers who demand that the student do things in their ways and their ways only, cannot produce original and inspired artists.

Unfortunately, in the musical profession, jealousy among teachers is a prevailing evil. To my mind, the truly great teacher is the one who is willing to use all the good ideas extant in his work with discretion. One of the greatest teachers in this respect that ever lived is Professor Leopold Auer, who knows everything, uses common sense, is broad-minded, and conversant with the other arts. He has also had the advantage of having lived a life of varied experiences and in many parts of the world. Having all these accomplishments as assets, he approaches his subject in a masterly and scholarly manner. His ideas are big, and anything petty is not in his category. He does not approach the subject of technic in a dead, mechanical, and unintelligent manner, but always in a musicianly and inspiring way. Let us follow his example.

## CHAPTER XXIII

### TONE PRODUCTION; TEMPO

UP to this point the matter of tone production, although not treated directly, has been given due consideration in the chapters dealing with the manipulation of the bow and the percussion of the fingers of the left hand. Tone production lies chiefly in the right arm, although the fingers of the left hand are not to be ignored. The importance of a beautiful tone quality is paramount, and is the one thing above all others a violinist should possess. But to stress tone production to the exclusion of right and left hand technic is a mistake, since a good tone is really a result fundamentally of these two.

#### The Bow

The bow should be drawn, not dragged, over the strings. To press too hard is to kill quality, and to give it the "grittiness" of sand rather than the smoothness of oil. The down bow motion is a relaxing and dropping of the right arm; the up bow motion, a steady pushing of the bow from the shoulder. The fingers of the right hand grasp the bow firmly, but in no sense rigidly, thus allowing perfect freedom of the wrist and arm; a loose hold upon the stick results in a meager and uncertain quality of tone. The amount of pressure given is regulated by the index finger; for a greater volume of tone the entire arm leans toward or against this finger.

The clearest, loudest, and most brilliant tone is produced near the bridge. The tone gradually diminishes in volume and brilliance as the bow nears the finger-board. The bow is generally placed with all the hair on the strings, but with the point of the stick pushed toward the scroll. To diminish the volume of tone, the stick is tilted more toward the scroll, thus lessening the amount of hair upon

the strings. Nuance practice is essential for the production of a good tone. The bow must not be too tight. A slight inward curve of the stick should always be maintained so that the bow may have sufficient resilience. This, however, may vary according to "school" or individual preference.

### The Fingers

The percussion of the fingers of the left hand necessary for producing a good tone may be described as firm, lithe, and sensitive. Dead, lifeless fingers can never produce a good tone. For rapid technical passages a hard, hammered touch produces a brilliant tone. The tone must sing, therefore, the finger tips must be sensitive. Each note must be humored, so to speak.

Always remember that a small tone of good quality is preferable to a large one of poor quality.

Practicing is usually done in a room of limited size, therefore, to insure good tone in a public hall of much larger dimensions, the student should devote part of his time to acoustical practicing; playing in a much "larger" style than is needed for the practice room. In passing—while in Berlin, Germany, I had the good fortune to be a guest of one of the greatest violinists of all times, and during the course of the afternoon the artist was induced to play. The guests, for there were several, were received in a room of moderate size. While the artist played magnificently, the tone was harsh and rough. Upon hearing this same artist later in a large concert hall, the tone which had appeared raw in the smaller room was well rounded, mellow, and smooth.

The matter of tempo is relative, viz., the old master's conception of tempo was somewhat slower than those of more modern times. It is a matter to be left largely to the discretion of the player. But, it is one of the most important factors in the art of interpretation and also one of the most difficult matters with which teachers have to contend. Always maintain a uniform tempo. Practice metronomically before attempting rubato playing.



Rapid practicing is one of the greatest curses met with in pupils and is one of the greatest hindrances to progress. The effects caused by it are bad intonation, faulty technic, erratic rhythm, wrong manipulation of left hand and right arm, poor quality of tone, lack of control, and last, but not least, poor musicianship.

Every reliable teacher will advocate slow, careful practice until such time as the player has his technic sufficiently under control to allow of an increase in tempo. Rubato playing and nuances must be performed or produced in a metronomic manner; otherwise—chaos ensues.

Rubato playing must never be attempted until perfection of rhythm has been attained. The significance of the term is not hurrying or dragging, but playing with abandon, a thing which must be done in a more or less strict tempo. This rubato is much abused by pupils who, in an effort to imitate other artists, hurry or drag.

### The Tempo

To master the art of rubato playing and to present it in its natural and artistic manner requires innate musicianship. Of course, it is impossible to begin a movement of a concerto and play to the end in a strictly metronomic tempo without variation, as the song parts must be sung and the technical parts must be played with virility. But, notwithstanding these slight variations, the general contour of the interpretation of the composition should present to the listener a consistent tonal panorama. That is art.

Coincident with this, a story presents itself which is apropos to the remarks just made. Many years ago it was the custom in some of the music centers of Europe for a visiting artist to pay his respects to such men as Liszt, Rubenstein, and others.

On one occasion one of these traveling virtuosi was scheduled to perform in a certain town on a certain evening. On his arrival his first impulse was to visit the master. When he arrived at the house, he was shown to the room of the maestro who was in the midst of a class. A nervous young pupil who was taking a lesson was hurrying. The

master was counting and at the same time beating his foot. He was gradually losing his patience and shouting to the pupil not to hurry. At that moment there was a knock at the door. The maestro called, "come in." The visitor entered, bowing, scraping, rubbing his hands and trying his utmost to say something; but the master waved his hand and said, "Never mind that. Sit down and play for us." The nervous pupil was instantly brushed away from the piano and the visiting artist seated himself. He, likewise, was rather nervous, as the reception had not been up to his expectations. Consequently his nerves got a little the better of him and during the progress of the solo he also hurried. After having played the last chord vociferously, he arose from the piano, all expectant, but the maestro turned to the class and remarked coldly, "You see, any fool can play fast."

Avoid sudden changes of tempo. In going from a singing passage to one marked *accelerando* do not start the *accelerando* too suddenly, but work up to the tempo gradually.

## CHAPTER XXIV

### VIBRATO

VIOLIN playing without vibrato is like a day without the sun—dismal and gray. The vibrato gives to the playing the pulsations of life, the cheer, and beauty. The sun is the barometer of our emotions and inspirations and its appearance makes the whole world and every soul in it happy and contented, while the gloom has quite the opposite effect. How hopeless is the effect produced upon an audience by a player without a particle of vibrato in his tone. It is gray and uninspiring. It brings to mind the following experience a prominent teacher had some years ago.

A Jewish father accompanied his twelve year old son to a lesson. The teacher was endeavoring to explain the vibrato to the boy and he was trying his utmost, repeating a single tone over and over again until almost exhausted. Again he tried, but in vain. His lesson period was rapidly waning. The father, meanwhile, ardently listening, was also becoming nervous. Once more the teacher explained, but of no avail. The fond parent suddenly losing control of himself screamed at the boy, "Shake, Jakie, shake."

Another incident in reference to an exaggerated vibrato presents itself. Some years ago Camille Zeckwer, the pianist and composer, was conducting a student orchestra when he became increasingly annoyed by a most disturbing inconsistency of sound emanating from the cello section. Finally he spotted the offender, a young Jewish boy who was fervently vibrating his hand in a most erratic manner.

Zeckwer stopped the rehearsal and spoke to the boy, asking him why he insisted in making such an overemphatic vibrato. "Sir, I can't help it," the lad respectfully replied, "Its my Yiddisher temperament."

Perhaps nowhere is a correct manner of relaxation more

essential than in the vibrato. The vibrato should be an easy natural motion of the hand and fingers, never forced and, consequently, never tiring. Regarding it two things should be kept in mind.

1. Never practice with a vibrato, for to do so is ruinous to correct intonation.

2. Never use an exaggerated vibrato, for the result is unmusical and consequently unpleasant. The vibrato should be used with as much thought and care as is given phrasing, expression or technic.

### How to Practice the Vibrato

If the correct position of the hand, arm, and fingers is maintained and used with the proper relaxation a correct vibrato usually results, seemingly of its own accord. How-



III. 20.

ever, the following simple rules may either help one in acquiring or improving it:

1-a. The slow vibrato, expressing depth of feeling, is employed in singing passages. To practice it, stop any

note (for instance, C on the A string, first position), allowing the fingers, hand, and arm to remain perfectly limp. With the hand make a slow motion toward and away from the face. Repeat this quickly many times with perfect relaxation and ease of motion. The motive power comes always from the *hand*. Increase the number of rapid shakes until an even vibrato is resultant. Repeat this exercise with every finger.

1-b. Another manner of practicing the vibrato is to bring the left hand into about the third position, so that



Ill. 21.

the hand rests against the rib of the instrument. Thus, with the violin being supported in this manner and the hand being loose and limp, shake the hand, gradually increasing the speed. This might also help materially in the production of this very essential phase of technic.

1-c. Place the left hand in the third position attitude with the palm against the ribs of the instrument. With the fingers extended straight upward, shake the hand *from the knuckles*. Ill. 20.



Ill. 22.—Hands hanging loosely at sides.





Ill. 23.—Arm in position for playing.

1-d. Place the first finger on the note B—on the A string, with the palm of the hand touching the neck (first position) and, pressing the finger firmly *into* the string, jerk the entire

hand *toward* the face. Repeat this at intervals of increasing frequency. Ill. 21.

2. The rapid vibrato is used for passages of brilliant character. For a more rapid and brilliant vibrato, press firmly into the string with the finger, relax, and shiver with the entire hand. This must also be free from any tension or contraction of the muscles. The vibrato should be used only on notes of sustained character and not in quick passages. However, it is even used in technical passages



Ill. 24.—Grasping forearm of pupil.

by some artists of more than ordinary reputation, but the effect upon the musical sense and the public at large is, to say the least, most vulgar and annoying. The abuse of the vibrato is as deplorable as a lack of it. Other beneficial exercises are:

Take any finger, press it into the string from the knuckle, and then release the pressure, always keeping the finger on the string. Repeat this many times in succession, at first slowly, then gradually increasing the speed.

The following suggestions are from Eugene Gruenberg's "Violin Teaching and Violin Study," pages 119-123:

(a) "The pupil, with arms hanging down, is to shake both hands, from the wrists, quite forcibly, but with much elasticity, somewhat in the manner of ringing a bell. Ill. 22.

(b) "The pupil, with the left forearm bent upward, just as in playing the violin, is to shake the left hand in the same manner as described above, that is, forcibly, but with elasticity. Ill. 23.

(c) "The teacher, grasping the pupil's forearm below the wrist, with a firm grip, is to bring his own right hand into



Ill. 25.—Grasping pupil's finger and forearm.

rapidly swinging and trembling motions which will easily be communicated to the pupil's hand. Ill. 24.

(d) "The teacher, holding the pupil's forearm, as described above, and securely grasping the end of some finger, is to bring the player's hand into a rapidly swinging motion in the direction between the player and teacher. This requires much energy on the part of the teacher. The player's wrist should remain absolutely relaxed and all contraction and stiffness within arm and hand must be avoided. The experiment should be performed with every finger. The exercises so far have been without the violin. Ill. 25.

(e) "Now, taking hold of the violin, the pupil is to place the third finger on the A string, first position. While he is drawing the bow across the string, the teacher, grasping that finger at its first joint, pressing it conspicuously toward the finger-board and shaking it in the proper way, will succeed in producing a perfect vibrato. For this experiment, the teacher should hold the pupil's forearm, as described before, and, at the same time, allow the violin's scroll to rest upon his own right collar-bone. It should be



Ill. 26.—Grasping third finger and forearm, scroll resting on teacher.

repeated on every string, with every finger, and in different positions." Ill. 26.

(f) "Let the pupil try the vibrato, aiding him only by a firm hold upon his forearm." Ill. 27.

Do not hold more than *the* one (vibrato) finger down on the string at this beginning stage. Later, instances will occur where it is necessary to use the vibrato with double stops. In any case, however, keep only the vibrato finger or fingers on the strings.

Begin the vibrato on a note before the bow touches the string.

The study of the vibrato should not be taken up before the pupil's fingers have acquired the necessary strength and the skill to master the most important stopping combinations of the first three positions. The average student may risk the attempt within the course of the third year.

Some of my confrères are of the opinion that every form of technique can be acquired if practiced correctly and diligently. The author takes exception to this statement,



Ill. 27.—Holding forearm, while pupil tries the vibrato.

for if this were the case there would be no such thing as a faulty technique judging from the number of earnest students extant. It has been his personal experience that occasionally one is found for whom the acquiring of facility is more or less of a joke. I have not found in my entire experience more than two or three such individuals. The reason lies in the fact that those pupils who have surmounted the technical difficulties with apparent ease have been naturally equipped with a perfect physique for the



instrument. Such players as Paganini, Wieniawski, Vieuxtemps, Sarasate, Ysaye, Kreisler, and Heifetz and many other great virtuosi have practically been born with the violin in their hands. The machinery with which to work is God-given. Such exponents of the art need but few suggestions and rules, but for the poor individual who is less fortunate physically, and who has possibly as much if not more musical talent, to him are these rules dedicated.

I do feel, however, that by following the rules set down in this modest little work that a great many difficulties can be surmounted and, if not perfectly mastered, at least greatly improved. I take the liberty of herein expressing my conviction that too much stress cannot be laid on the fact that young aspirants who desire to make the violin a life work should undergo a thorough examination of both right and left hands (especially the latter), and if found deficient in any way, a rigid course of training away from the instrument should be undertaken for about six months prior to beginning the study of the instrument. For this purpose the author would suggest such works as "Ward Jackson's Hand Gymnastics," "Paul Shirley's Right Hand Development," and last but not least Henri Ostrovsky's course in hand development.

For further remarks upon the subject of vibrato refer to the works by Seigfried Eberhardt and Carl Flesch, who both make mention of the manner of this important subject, as taught by Aschille Rivarde.



## PART II

THE following sixteen chapters are based upon the Kreutzer Etudes. However, one is by no means to infer from this that these chapters are limited only to the discussion of violin playing of moderate difficulty. Any one who has perused the Eisenberg "Art and Science of Violin Playing," book 1, on the study of Kreutzer, is convinced that to accomplish a thorough knowledge of these famous etudes is no mean task.

Two of the most common and serious mistakes in violin teaching are: (1) To present the Kreutzer Etudes to pupils who are neither prepared to play nor understand them. (2) To give these etudes but passing notice. One who studies the Massart Bowings and the Eisenberg book on these etudes finds all of the technical difficulties that will ever be presented in the study of the violin. In order to follow more closely the writer's suggestions it would be wise to use his edition of Kreutzer, prepared for the Theodore Presser Company by Raymond Brown.

A wealth of material—technical studies and etudes—are presented in the two following schedules. This material is to be used as it is needed, all of it being of greatest value. Much of the material may be used in conjunction with the Kreutzer Etudes. Likewise the rules for practice and the valuable "hints" which are given with these Etudes may be applied to any study, etude, or solo of any degree of difficulty.

Quantity of work accomplished is of little value as compared to the quality of work resultant from intensive and comprehensive practice. Therefore it is urged that the principles set forth in the following chapters be thoroughly and constantly worked out in daily practice.

It is necessary in the fundamental stage of violin playing to adhere strictly to iron-clad rules, but it will be noticed

as we proceed with the different stages of development that exceptions are made. Rules for violin playing resemble those made for the composition of music or the elementary grammar learned in childhood, which all form the basic principles or foundation on which to build. But what a pathetic figure, whether the musician or one in any other field of endeavor, should he continue, after having arrived at maturity, to perform his life work exactly as was taught him in his younger days. He who does not progress, stands still. Yes—rules are made and broken, but we must know them thoroughly before attempting to deviate from them.

Imagine for a moment a composer of the music of today who adheres strictly to such pedantic laws as the avoidance of parallel octaves or consecutives, fifths, or the like; or a writer of books, who attempts to express his thoughts with the rules of his first grammar lessons; or the virtuoso who attempts to stick to the rules given him by his first teacher. All would spell failure. I personally have changed my ideas regarding violin playing and its development many times in my career and I am still doing so. We all have what may seem to others to be peculiarities. But they are not; it is simply that we have found ways for ourselves. In reference to violin playing, one great artist might extend his finger on the bow, another might lift his first finger at the end of a run to play a harmonic, and still another might play with but two fingers on the stick of the bow, etc. These are, if you choose, idiosyncrasies, but in adopting such things the players have probably found the ways best suited to their own needs. A sad object indeed is the teacher who never changes, but, year in and year out, teaches absolutely the rules learned in his grammar or elementary years. Regrettable, but true, that much of this sort of teaching is found today.

## CHAPTER XXV

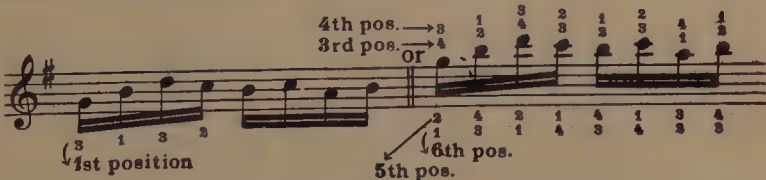
### INCLUDING KREUTZER ETUDES NUMBERS 1, 2, AND 4 (HAHN-BROWN EDITION), NUMERALS AND RHYTHMS

#### Etude, Number 1



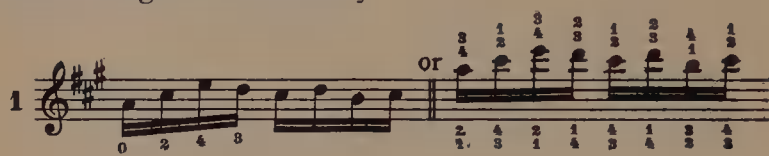
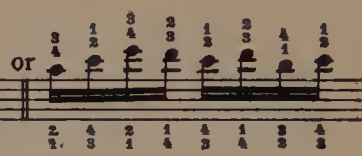
#### Left Hand

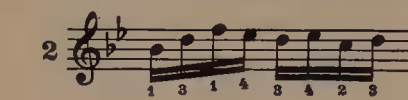
WHEN two sets of fingerings, one above and one below the staff, are given, practice both, since each presents its own difficulties—although it will be noticed that in the Hahn-Brown edition but one is given to this etude. Forty-seven bowings will be found, however, each of which should be practiced with the etude many times until it is entirely mastered. To these can be added many of the Massart Bowings and those of Alberto Bachmann, found in separate volumes. The bowings which apply to four-note combinations are also applicable where there are two triplet groups, as in Etude 2. Instead of the accents occurring as they normally would in triplet rhythm—on the first note of each triplet—they would fall on the first, third, and fifth notes of the measure.




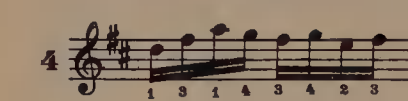
Practice the etude slowly with the fingers alone, and with the hand well away from the neck of the instrument. Hold down the fingers wherever it is possible. Also transpose the entire etude an octave higher, using fingerings in differ-


ent positions. Also transpose into all keys and practice it an octave higher in each key.

1  or 

2  or one octave higher using same formula of fingering.

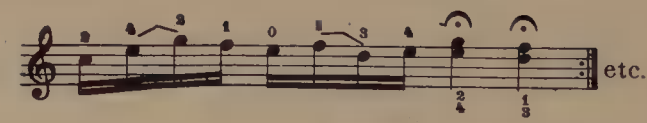

3  or one octave higher using same formula of fingering.

4  or one octave higher using same formula of fingering.

5  or one octave higher using same formula of fingering.

Adopt fingering suitable for the various positions. Study these exercises at first "pp," then "ff," and finally "mf."

After having played the etude with the left hand alone, every tone should be tempered and tested with open strings and double-stops where possible—playing each note with a long sustained stroke in a very moderate tempo.

Kreutzer Etude Number 4, Measure 10.

Testing tones by use of double-stops in Etudes 1 and 4.

The "tempering" of tones on the violin is the surest road to good intonation. Avoid using, as so many do, erratic and nervous strokes on a false note while correcting it.

Keep moving the bow slowly in one direction while slowly and thoughtfully correcting the note at fault.

To acquire evenness in the left hand technic, play the exercise through first accenting the first note of every group of four by throwing the finger violently upon the string. Then play the exercise through again accenting the second note of every group of four; again accenting the third note of every group of four and, finally, the last note of every group of four.

For these exercises use the fourth finger instead of the open string. In exercises 1 and 4 use group practice, practicing four, eight, and sixteen notes to a group, as previously mentioned, and in etude number 2, practice in groups of three, six, and twelve notes. When there is a change of positions practice both forward and backward. After having practiced the exercises diligently according to the group formula, practice them from beginning to end slowly and carefully, then reverse each and play from the end to the beginning, changing the positions in the same places as before.

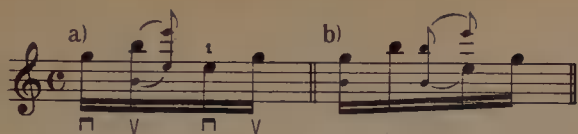
### Right Hand

Practice each etude in all parts of the bow—that is, at the frog, middle, point, with the upper half, lower half, and whole bow, beginning either down or up bow. Employ, where possible, the legato, grand detache, martellato, spiccato, staccato, and sautille strokes in the bowing examples found on the page adjoining the etude in the Kreutzer book, being careful to keep the formula intact, viz., legato, as printed; martellato, pinch the bow for each change of the bow stroke; staccato, the same as martellato except the two slurred notes are to be played in one bow stroke, etc. Use also the Sevčik manner of bowing—the fours, twos, and double-twos, etc., in the legato, martellato, staccato, and spiccato, also, as mentioned in a previous chapter.

Practice “pp” at the frog of the bow and “ff” at the point of the bow. Make a crescendo and decrescendo through every group of eight notes, then a crescendo







Kreutzer Etude No. 4, Measure 13, fourth beat.

All similar shifts may be practiced in both manners.

In bowings entailing a slur, use somewhat more bow for the slurred notes than the detached ones. When playing in detached bow strokes in all triplet rhythms, such as etude number 2, employ an emphasis (somewhat more bow stroke) for the first note of every three; and use less bow and no emphasis for the remaining two notes of the group, being careful, however, not to alter the rhythm.

As notes ascend, increase the volume of tone; as they descend, decrease the volume (except when otherwise indicated).

This general rule applies also to scale playing.

## Numerals

Numeral practice may be used in these exercises where it can be applied. It is also valuable for the practice of solo passages of difficulty. The explanation of numeral practice follows: Take any difficult group of four notes and let 1 equal the first note of the group, 2 the second note of the group, 3 the third note of the group, and 4 the fourth note of the group. Practice the notes in the following sequences for four-note rhythm:

1-2-3-4		2-1-3-4	3-1-2-4	4-1-2-3
1-2-4-3		2-1-4-3	3-1-4-2	4-1-3-2
1-3-2-4		2-3-1-4	3-2-1-4	4-2-1-3
1-3-4-2		2-3-4-1	3-2-4-1	4-2-3-1
1-4-2-3		2-4-1-3	3-4-1-2	4-3-1-2
1-4-3-2		2-4-3-1	3-4-2-1	4-3-2-1

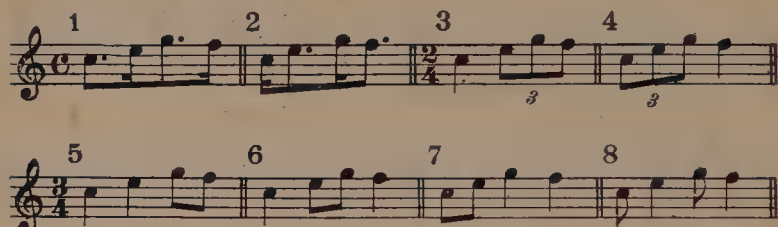
For three-note rhythm as follows:

1-2-3	2-1-3	3-1-2
1-3-2	2-3-1	3-2-1

The "numeral" idea may be applied to groups of any number of notes, and is especially beneficial when a shift appears in the group or in a passage crossing the strings.

Stop all perfect fifths.

To bring about a wholesome even rhythm it is suggested that the student practice these etudes, in the following rhythms, where possible.



Kreutzer Etudes Nos 1 and 4; example first four notes of Etude 1.



Kreutzer Etude No. 2; example first three notes of the Etude.

All these rhythms can be practiced using the legato, martellato, spiccato, and staccato bowings, also slurs. In practicing the sautille bowing with either exercises numbers 1, 2, or 4, eight bounces should be given to every note, then six bounces to every note, then four, then three, two, and finally one bounce to every note. This same applies to the staccato, that is, each note eight times, then six, four, three, two, and finally once.

Use all the preceding rules in all etudes to which they may apply.

## SCHEDULE OF WORKS

### Grade 4—Advanced

#### *Technical Exercises:*

Sevčik, Op. 8 and 9 continued

Sevčik, Op. 7, Book 2

Sevčik, Op. 1, Book 1, School of Technique

Sevčik, Op., 1, Book 3, School of Technique

Sevčik, Op. 2, Books 5 and 6, Bowing Technique

Sevčik, Op. 3 or

Casorti, Op. 50, Technic of the Bow

*Note:*

Sevčík, Op. 2, Book 4, can be studied with Sevcik, Op. 1, Books 1 and 3

*Etudes:*

Kreutzer, 42 Etudes or Caprices (Hahn-Brown Edition)  
with Massart Bowings  
(Alberto Bachmann 1000 Kreutzer Bowings are also good)  
Fiorillo, 36 Etudes  
Sitt, Op. 80, Book 2, Preparatory to Rode  
Rode, 24 Caprices  
Campagnoli, Op. 18, Seven Divertissements  
Singer, Daily Studies  
Zimbalist, Daily Studies  
Flesch, Urstudien  
Rovelli, Op. 3 and 5, Twelve Caprices  
Mazas, Op. 36, Book 3, Artist's Studies  
Sitt, Op. 92, Books 1, 2, 3, 4, 5, 6  
Leonard, Violin Gymnastics  
Schradiack, Technical Violin School, Books 2 and 3  
Eberhardt, Arpeggio Studies

*Scales:*

Bytovetski, Scale Technic  
Schradiack, Scale Studies (Hahn edition)  
Halir, New Scale Studies  
Lichtenberg, Scales  
Ritter-Stoessel, Scale and Cord Exercises

*Sonatas:*

Handel Sonatas (Continued)  
David Hoche Schule (old solo Sonatas)  
Nardini Sonata in D Major  
Beethoven-Auer, or Brodsky Ten Sonatas (exclude Kreutzer Sonata)  
Grieg, Sonata in F Major  
Tartini-Auer, Sonata in G Minor  
Leclair Sarabande and Tambourin (from David, Hochschule)

Vieuxtemps Suite Op. 43

Eccles-Salmon, Sonata

*Concertos:*

Rode Concerto, No. 6 in B Flat; 7 in A Minor

Beriot de Concertos, No. 7 in G; 8 and 9 in A Minor

Kreutzer Concerto, No. 13 in D

Nardini Concerto in E Minor

Rimsky-Korsakow-Auer, Fantasie de Concert, Op. 33

Ten Have Concerto, Op. 30

Godard Concerto Romantique

Mozart-Auer Concertos in A Major and E Flat

Spohr-Auer Concerto, Nos. 2 and 11

Bach Concerto, No. 2

Viotti Concerto, No. 22 in A Minor

*Solos:*

Sphor, Barcarolle

Dont-Auer, Sparks

Schumann-Wilhelmj, Abendlied

Wagner-Wilhelmj, Walther's Prize Song

Schubert, l'Abeille (The Bee)

Burleigh, What The Swallows Told

Burleigh, Ghost Dance

Burleigh, Log Cabin

Burleigh, Pickaninnies

Burleigh, The Lament of a Rose

Burleigh, Idyll

Burleigh, Legend

Burleigh, Indian Snake Dance

Burleigh, The North Wind Concert Etude

Smetana, Aus der Heimat

Drigo-Auer, Valse Bluette

Drigo-Auer, Serenade D'Arlequin

Bazzini, Elegie

Brahms-Yosk, Waltz in A Major

Handel-Hubay, Larghetto

Scott, The Gentle Maiden

Schubert-Kreisler, Moment Musical

Kreisler, Schoon Rosmarin  
Kreisler, Liebesfreud  
Wieniawski, Legende  
Cottenet, Chanson Meditation  
Moszkowski, Ballade  
Strauss, Träume  
Leonard, Souvenir de Haydn  
Wagner-Auer, Traume (Dreams)  
Wagner-Wilhelmj, Albumblatt  
Schumann-Auer, Dedication  
Schumann-Auer, The Walnut Tree  
Chopin-Auer, Nocturne in E Minor, Op. 72  
Glinka-Auer, The Lark  
Tschaikowsky-Auer, Air de Lensky  
Francouer-Kreisler, Sicilienne and Rigaudon  
Vieuxtemps, Morceau Brilliant, Op. 22, No. 1  
Vieuxtemps, Bohemienne  
Vieuxtemps, Reverie, Op. 22, No. 3  
Vieuxtemps, Ballade and Polonaise, Op. 38  
Vieuxtemps, Tarentelle  
Vieuxtemps, Andante and Rondo  
Vieuxtemps, Rondino

*Solos:*

Hahn, Ripogenus Mazurka  
Corelli-Leonard, La Folia Variations  
Hubay, Hejre Kati  
Hubay, Zephyr  
Seidel, Eli Eli  
Dawes-Kreisler, Romance  
Granados, Spanish Dance  
Valdez-Kreisler, Gypsy Serenade  
Albeniz-Elman, Tango  
Dvorak, Slavonic Dances  
Taylor, C., African Dances  
Bass, Chansonette  
Korngold-Kreisler, Perot's Dance Song  
Vieuxtemps, Fantasia Caprice, Op. 11  
Pugnani-Kreisler, Prelude and Allegro

Tartini-Kreisler, Variations on a Theme by Corelli  
Debussy, En Bateau  
Debussy, The Flaxen Haired Maiden  
Randegger, Serenade  
Rimsky-Koraskow-Kreisler, Hindo Chant from "Sadko"  
Kreisler, Caprice Viennois  
Mendelssohn-Achron, Wings of Song  
Bruch, Kol Nidrei  
Chaminade-Kreisler, Serenade Espagnole  
Bruch, Romance, Op. 42  
Beethoven-Auer, Two Romances  
Nachez, Gypsy Dance, No. 1, Op. 4  
Mozart-Kreisler, Rondo  
Mozart-Kreisler, Minuet in D  
Corelli-Kreisler, Sarabande and Allegro  
Sarasate, Les Adieux  
Saint-Saens, Concertstuck  
D'Allison, Serenade to the Moon  
Tertis, Old Irish Airs  
Burleigh (Cecil), Woodbine



# CHAPTER XXVI

## INCLUDING KREUTZER ETUDES NUMBERS 3 AND 5

### Sequence Practice

#### Etude Number 3

**Allegro non troppo**

**Moderato**  
*martelé*

THE first essential of this exercise is cleanness. In it occur many skips from string to string and many fine changes of position. All must be made without the slightest seeming effort and without any scraping or "muddy" noise of the bow. Practice with a slow, broad, semi-martellato stroke, placing each finger quickly into position for the next note (where it occurs in the same position and does not interfere with the note being played) a fraction of a second before it is played so that the tone may be sure and clear. In fact, this should become a habit; when one note is being played the eyes must travel to the next succeeding note, so that the mind may be prepared for what is to follow. To test a pupil in this respect, cover each note with a small piece of paper as he is playing it. This *forces* his attention to the following note. Use the rules for practice as given in Chapter XXV in this etude.

Employ economy of motion. Use a sufficient amount of bow, but never too much. In crossing the strings gradually lessen the angle from string to string. Likewise, let the fingers remain close to the string and ready for action. Too much energy is wasted in violin playing not only by unnecessary motion of the bow-arm but also of the body as well. Concentrate all energy towards attaining the desired result in the most economical way. This makes for grace and relaxation.

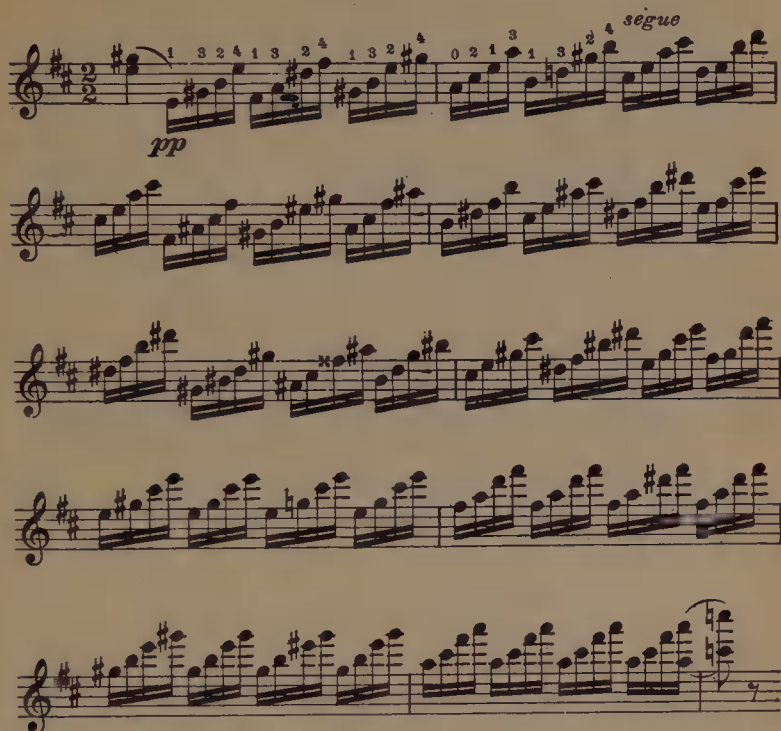
Also practice these etudes in triplet rhythm, employing the numerals as described in the previous chapter. Likewise employ numeral practice in the six-note combination, as described in Chapter XXV, with this exception however. In combinations of four notes it was possible to practice six combinations from every note of the four, making twenty-four combinations in all, whereas, in passages of six notes, there are 720 combinations.

It is hardly necessary to state that only the most ardent and painstaking technicians will undertake the stupendous task of practicing these various ramifications.

(Some 6 note numeral com- binations)	1 2 3 4 5 6	1 4 2 3 5 6	1 6 2 3 4 5
	1 2 3 4 6 5	1 4 2 3 6 5	1 6 2 3 5 4
	1 2 4 3 5 6	1 4 3 2 5 6	1 6 3 2 4 5
	1 2 4 3 6 5	1 4 3 2 6 5	1 6 3 2 5 4
			etc.
	1 3 2 4 5 6	1 5 2 3 4 6	2 1 3 4 5 6
	1 3 2 4 6 5	1 5 2 3 6 4	2 1 3 4 6 5
	1 3 4 2 5 6	1 5 3 2 4 6	2 1 4 3 5 6
	1 3 4 2 6 5	1 5 3 2 6 4	2 1 4 3 6 5

Use the formula pertaining to bowing in three note rhythms. Also, in the sextuplet combination most of the bowings used in the 4-note combinations may be applied, example:  $\underline{2}$ ----;  $\underline{2}\underline{2}$ --. For other more complicated bowings the reader is referred to Schradieck's *Technic*, Book 1 (Hahn edition).

Illustration from the Vieuxtemps Concerto, Number 4, in D minor, first movement. In this passage sequence practice, numerals, groups, rhythms, accents of bow and of fingers may be employed.



Treating the first note of each of the above groups of four notes as number 1; the second note of each group as number 2, etc., practice them with the following combinations in single bows starting either with the first or last number:

12	12	12	12	etc.
13	13	13	13	etc.
14	14	14	14	etc.
23	23	23	23	etc.
24	24	24	24	etc.
12	13	14	23	24

These may also be practiced as double-stops both forward and backward and in sequences employing the following combinations of notes:

14 14 14 14 etc.  
 13 13 13 13 etc.  
 23 23 23 23 etc.  
 24 24 24 24 etc.  
 14 14 14 14 etc. -  
 14 13 23 24 14

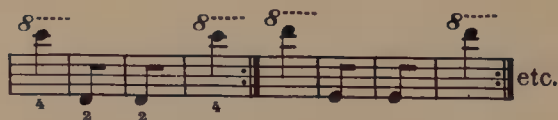
Also all former rules as heretofore mentioned should be used, especially numeral practice and all possible bowings, including: —4— —4—; —5—5, and 5—5—.

### Etude Number 5

This etude may be practiced similarly to Number 3. Stop all perfect fifths. Practice with a legato bowing, and hold each note its due length of time, being especially mindful of those appearing before a change of position and the second note of each group.

Practice the shifts as follows in ascending passages where the same finger is used many times in succession, for example, the passage at letter B. Starting with the note B (the fourth finger on the D string), which is the seventh note starting the count from letter B, practice six notes forward and backward and repeat; advance one note each time from below, keeping the triplet rhythm, until the top of the scale will have been reached.

Practice also the following: Play the high C (the last note of the second measure, after letter B) and D (second finger, third position on the G string), the first note of the next measure. Practice these two notes forward and backward. Do likewise with the last note of the next measure and the first note of the following one, etc. Finally combine all shifts and practice both forward and backward.



Repeat many times in succession. End of 2d and beginning of 3d measures after letter B.

Beginning of 4th and end of 5th measures after letter B.

After having practiced this exercise in these manners, play it in all parts of the bow and especially at the tip, using first the long and rather vigorous martellato stroke with a combination of the shoulder and hand motion in the upper third of the bow; then the short martellato at the point with the manipulation mainly from the hand. For all etudes in Kreutzer apply all varieties of bowing to each exercise.

Referring again to sequence practice, which is always a valuable means for acquiring a flawless technique, the sequence idea may be applied to passages or to parts of passages alike as the content or the difficulty dictates. It is also well to repeat the fingerings of the passages or parts of passages in question on all strings.

# CHAPTER XXVII

## INCLUDING KREUTZER ETUDES NUMBERS 6 AND 8

### Etude Number 6



ALTHOUGH this is essentially an etude which illustrates the rapid crossing of strings, it may also be used as a study in octaves. Treating it as it is written, the following rules apply: Grasp both notes simultaneously, that is, the second note with the first note, the fourth note with the third note, etc. In so doing use the fourth finger where open strings are written. Pivot the bow on the strings at the frog, middle, and point, and practice the motion of crossing from string to string silently with the pressure of the first finger and the hand leaning on the stick. Pressure comes from the finger, hand, and forearm, and the sweeping motion from the shoulder. Use all bowings—that is, legato, grand detache, martellato, spiccato, and staccato strokes—although this is essentially a martellato exercise. It is to be practiced in all parts of the bow, beginning both up as well as down bow, but principally at the point.

It may also be practiced by playing, then reversing the first and second notes, the third and fourth notes, etc. Instead of reading D, D, F, F, A, A, etc., the etude would read D, D, D, D, F, F, F, F, A, A, A, A, etc. Also it may be played staccato with two, four, or eight notes to a bow, up bow and down bow.

Another manner of practice involving a form of the detache stroke, called the whipping stroke, is as follows:



Lift the bow before each up bow stroke and "slam" it on the string. In so doing hold the bow firmly so that it will not bounce. In striking the string it will be found necessary to attack it with force and a strong pushing movement from the shoulder. In this case the arm should maintain a straight line from the shoulder to the hand without a bending at the elbow, much like the attack used for the up bow ricochet.

### As an Octave Study

It is plain to be seen that this study is a succession of octaves. In practicing them as such, allow the second and third fingers to remain upon the higher strings. While pressing the fingers on both notes, play the etude, at first sounding only the upper note. Repeat, sounding only the lower note.

Play the etude as written, but with the octave fingering, making the necessary change of positions as silently as possible. Test the intonation with open strings whenever this is possible. Lean or press the bow on one of the two strings used more than the other. In other words, try first pressing the lower string somewhat firmer, the upper one lightly. Then reverse the pressure. Never give the same amount of pressure to both strings; preferably more on the lower. This will be found to improve the intonation.

After having practiced in the preceding manners, play the etude as an octave study with a relaxed hand, avoiding pressure of the thumb on the neck and releasing the hand and fingers from the neck, allowing only the tips of the fingers to come in contact with the strings. The first finger should be placed lightly on the string and even more so the fourth finger. All fingers should assume a slanting position toward the player, and the moving from one position to another be accomplished with alacrity and relaxation.

For the practice of octaves, slide slowly from one octave to another, forward and backward, and also sounding all the chromatic intervals between the two given points. This



from the point to the middle or in the middle of the bow as will be explained in the next chapter.

Also in example 7, the first eighth note of each group may be included in a solid staccato run. Play the first eighth note of the entire exercise detached, however.

## CHAPTER XXVIII

### INCLUDING KREUTZER ETUDE NUMBER 7; ALSO THE STACCATO BOWING

#### Etude Number 7



CUT the note before the staccato runs short. Play the note one-half its value and rest the other half—that is, in the event of its being a quarter note make it an eighth note followed by an eighth rest; when it is an eighth note make it a sixteenth note and a sixteenth rest, etc. During the resultant eighth, sixteenth, or thirty-second rest, press the bow firmly at the extreme point for the inception of the staccato run. Also cut each note of the staccato run in half making the eighth notes, sixteenths with sixteenth rests; and the sixteenth notes, thirty-seconds with thirty-second rests, etc.

Practice in this manner: Adagio at first, omitting the long notes at the end of each measure. After having practiced the etude through in this way, repeat, including the long notes at the end of each measure in the same bow with the staccato run and accentuate the same violently. An accent should also be made on the first note of the staccato run. Do not use too much bow for the note before the staccato run, but be sure that the extreme tip of the bow is reached before starting the staccato passage so that one may remain as near the tip as possible. There are, however, exceptions to this rule. Some players are not gifted with a good staccato and can accomplish at best but a few staccato notes at one time. In this case it will be found most comfortable to play the staccato in the proximity of the middle of the bow.

## Rules for Practice

The staccato should be practiced very slowly with a muscular hand movement and a depression of the knuckles for each note. Play at first "p," and then "mf," and finally "f." Next, play with a pinching effect of the muscles of the hand and a pushing from the shoulder. Finally, use a "shivering" effect of the whole arm. This is accomplished by some players by holding the bow very firmly with the fingers and thumb, wrapping the first, second, third, and fourth fingers around the frog, and holding the bow-stick above the middle joint of the first finger. The whole arm is then kept rigid and is pushed violently from the shoulder in a rapid jerky manner.

Others hold the back arm (that is, the part between the shoulder and elbow) very rigidly, and the forearm and hand, limp. Then again, others hold the entire arm rigidly from shoulder to wrist and allow the hand to hang limply. The danger of this well termed "nerve staccato" of the right arm is the ensuing lack of control, for it is generally played too quickly. One must learn to control it and allow it to co-ordinate with the left hand for it to be of any value.

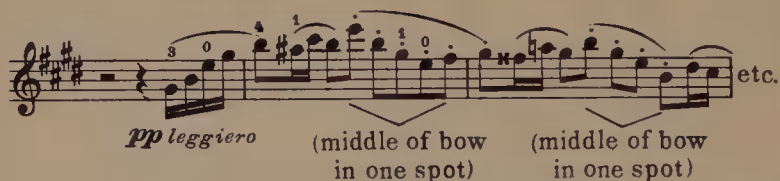
In some instances where it is found impossible to accomplish the staccato bowing by holding the bow as described in an earlier chapter of this work, the following manner will be found most feasible, that is: by holding the stick at the extreme tips of the fingers, with considerable pressure of the thumb and fingers against the stick.

Still another method may be found suitable for some, that of dropping the forearm and back-arm slightly and employing the "dead weight" of the arm with the bow held lightly in the fingers. In doing this one must raise the wrist slightly, turning the bow considerably on its right side so that the stick of the bow is in close proximity to the strings. The result will be a very sharp, crisp, semi-firm flying staccato.

I once knew a noted violinist whose staccato was not among his strong points, so in order to produce an effective run in this manner of bowing he was obliged to hold the

bow much on the right side of the hair with elevated wrist, drooping arm, the latter pulled back toward the body, the tip of the bow held toward the scroll of the violin and the notes were pushed from the shoulder in a sort of semi-circular motion with the point of the bow gradually veering around toward the bridge.

Flying staccato, much as the regular staccato, starts at the point with the bow on the string. Allow the bow to leave the string after having played the first note, the notes in the run to be thrown from the wrist. A good deal of muscular strength must be used from the hand in order to make the notes clear and sharp. The upper half of the bow is best adapted for this type of bowing. A similar effect, played much in the same manner as the previous one, can be secured by playing all the notes in the middle without moving the bow from one spot. This means, of course, that when the bow is lifted after each up stroke it is returned, with a clockwise, circular motion, to the starting point again.



Example of this type from the last movement of the Mendelssohn Violin Concerto in E Minor (measures 8-10).

It is suggested that in practicing all forms of staccato one "pinch" the notes, taking the first finger off the stick, the thumb released from its hold and placed on the side of the stick. This form of practice will also be noticed in the chapter on Grand Detache. Practice all different finger combinations on the stick which will be found in the chapter on the Sautille Bowing.

In playing staccato passages where the crossing of the strings is found necessary, be sure of proper arm manipulation. Hug the strings. Also find the new position level before pinching the bow for the note on the new string. Practice one, two, three, and four "pinches" for each note



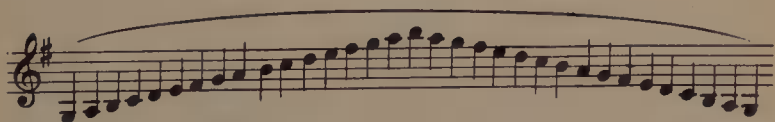
of every run. In all staccato passages draw the bow straight out toward the wall and not down toward the floor.

In long staccato runs, two notes may be slurred in the middle of the run in order to divide the bow and keep the run near the point.

For practice, play without attempting to articulate each note clearly and without stopping the bow for every note, but push the bow from the shoulder and press on the first finger for every note. Then, instead of *pressing* the finger on the stick for every note, lift it and *strike* the stick for every note.

To secure a down bow staccato, depress the wrist, turn the stick of the bow toward the bridge (consequently turn the hair away from it), and play with a decided hand motion from the wrist. Practice this with all the combinations of the right fingers, although it will be best accomplished either with the thumb, first, and second fingers on the stick or with just the thumb and first finger. Practice staccato passages very slowly at first, gradually increasing the tempo until the desired speed is attained. In staccato passages of four-note groups give a special emphasis at first to the first note of each group, then the second, third, and finally the fourth. In groups of three-note combinations it will be of course the first, second, and third, and likewise with other group combinations. Be sure to practice different rhythms. To the various bowings given in previous chapters may be added  $\smile 3$ ;  $\smile 2$ ;  $\cdot$ , and  $\cdot 2 \cdot$ .

The following scale may be found helpful in attaining bow control and a good staccato if played from one to six times in one bow beginning either down or up bow, employing "ff," "mf," "p," and all other nuances. It may also be practiced slurred without the staccato.



This scale may also be practiced in groups of 2 notes, forward and backward, in single bows and slurs, advancing one note each time. Then follow the same pattern in groups of 3, 4, 5, 6, etc., notes. In playing uneven groups

such as 3, 5, 7, 9, 11, and 13, sustain the last note of the group. In ascending and descending begin on either upper or lower note. It may also be practiced in 1, 2, 3 or more groups of triplets, ascending or descending, as before 1 note each time. Also employ this scale pattern with the staccato bowing.

To facilitate this phase of technique the first part of a staccato run may be accomplished with a hand movement and the second part with assistance from the back arm and shoulder or vice versa. Frequently ascending staccato passages are played down bow, and descending staccato passages up bow.

For a nerve or running staccato in the left hand (descending) protrude the wrist and vibrato from the shoulder. The fingers, sensitively but firmly pressed upon the strings, "click" during their downward course. This motion may be used for either staccato runs in single or double notes.

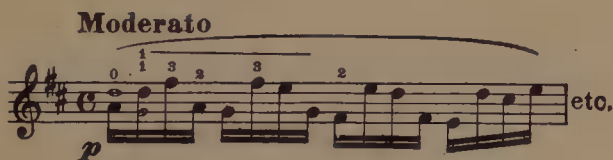
## CHAPTER XXIX

### INCLUDING KREUTZER ETUDES NUMBERS 9, 10, AND 13

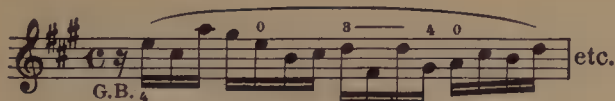
ALTHOUGH the legato bowing has been discussed in other chapters, these etudes present it in a rather different and perhaps more difficult manner. Here not only a flawless legato is essential, but a skilful changing of the strings and change of position as well. For purposes of practice it is suggested that the following methods be employed:



Etude Number 9



Etude Number 10

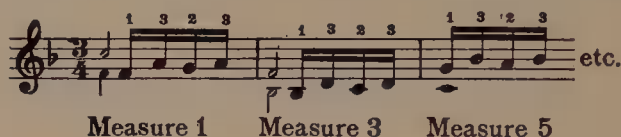


Etude Number 13

### Left Hand

Using Etude Number 9 as a vehicle, at first practice each group of four notes, incurring a change of notes with detached strokes of the bow, and where the position changes, practice both forward and backward, employing the connecting tones. To make this perfectly clear, the first group of four notes would be notes 1, 2, 3, and 4 of the first measure. Now, as these notes are repeated five

times in the course of the first two measures, the change of group would necessarily be notes 1, 2, 3, and 4 of the third measure. In other words, in practicing group changes omit all groups that are repeated. This makes practically a new etude.



After having practiced the exercise through in this manner, repeat, slurring two and then four notes in a bow. After this group idea has been diligently practiced the exercise may be played through with all the notes as printed.

In order to avoid a needless repetition in the raising and lowering of the fingers, place two fingers at once where possible. In the first measure, for instance, instead of 1, 3, 2, 3, etc., make the fingering  $1 \begin{smallmatrix} 3 & 3 & 3 & 3 \\ \underline{2} & \underline{2} & \underline{1} & \underline{2} \end{smallmatrix} 2$ .

As the third and fourth notes (especially the fourth) are usually played unevenly, the employment of accent practice as mentioned in a previous chapter may be used here to great advantage. Different rhythms for groups of four notes as suggested in Chapter XXV are advisable. Also practice this exercise holding down the unemployed finger on an adjacent string where possible, while the passage is being played on another or other strings. Be sure that the fingers held down are not sounded.

Play the etude "pp" at a very slow tempo, keeping the fingers close to the strings and with as little excess motion of either left or right hand as possible. A slow tempo in these etudes means tempo 50 (metronome time), counting eight to a measure. Gradually increase the tempo each time the etude is repeated, but never play so fast that the clearness, precision, and cleanness of shifts is impaired.

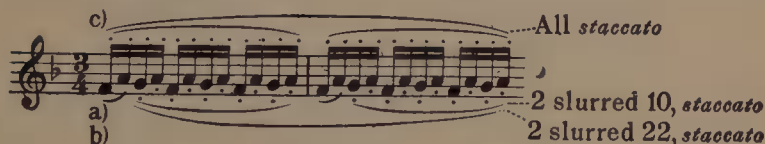
### Right Arm

Two common faults found in violin playing are the rapid changing of the bow on sustained notes and a raw unpleasant jerk at the change of each stroke. The first is a fault

carried to excess. There are times when a rapid change of the bow is desirable—frequently in orchestral work and occasionally in solos. However, some violinists make a habit of this, since it is easier than sustaining a good legato tone with a single bow stroke. The second fault is always unnecessary and can be easily overcome with the following simple exercises:

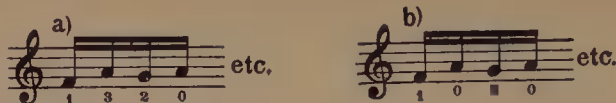
1. Place the bow on any string at the frog, and during the process of the down bow stroke relax the right arm, allowing it to slowly drop downward. In this manner pull the bow to the very tip, counting a slow twenty. Remember to increase the pressure of the hand upon the stick as the tip is neared so as to maintain an even tone. Do not allow the bow to waver or hesitate. Its course must be uniform, and this is attained by the absolute relaxation or dead weight of the bow-arm. Repeat the same exercise slowly, counting more than twenty. Strive to pull the bow slower and slower, still keeping the tone clear. When the bow changes the motion of the right hand must be imperceptible and the tone color must remain the same. Repeat this exercise again and again until it is impossible to hear or detect just when the course of the bow has been changed.

Practice the etudes under discussion in single bows, employing legato and martellato strokes in all parts of the bow and the spiccato and sautille bowings in the middle of the bow, beginning both up and down bow. The following bowings also apply:



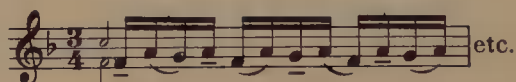
Different manners of staccato as described above.

Next, practice with all possible crossings of the strings, slurring one, then two measures, on the order of fingerings below; also in single bows, employing the legato, martellato, spiccato, and sautille strokes, beginning both up and down bow where possible.



For bow control it is well to play the exercise with the left hand as written in a very moderate tempo, and, placing the bow about one inch above the strings, draw it quietly and slowly in space, maintaining poise and a uniform distance from the strings as possible. Play one or two measures to a bow. In this instance the fingers should be raised high from the strings and allowed to drop with force. By so doing the notes will be more or less audible.

Never allow the beginning of a legato stroke to sound louder than the end, but make each note of equal length and tone quality. Practice with a metronome and do not trust your sense of rhythm too much, as it is apt to be faulty. The rule for hugging the strings as mentioned in a previous chapter is vitally important in the playing of etudes Numbers 10 and 13. Practice all the above exercises, employing "pp," "p," "mf," "f," and "ff," and all other nuances. Stop all perfect fifths, and keep the fingers down as long as possible. Never strike the string with the metal piece of the bow at the frog. The Paganini bowing may also be used for Etude 9.



Regarding the thirteenth etude this story is told: Years ago, in Berlin, the famous Doctor Joachim was judging a contest among many violinists who came from all parts of the world, aspiring to have a year of his instruction. He listened unimpressed while concertos of all degrees of difficulty were being massacred, but chose for his pupils only three, one of whom played this etude. His reason for this was that the student not only showed good judgment in playing what he could play, but that he had made a remarkable exhibition of fine bowing.

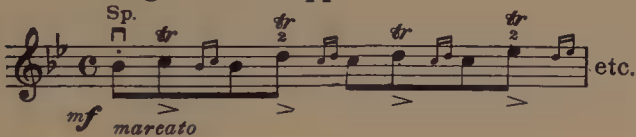


## CHAPTER XXX

### KREUTZER ETUDE NUMBER 11; TRILLS

#### Etude Number 11

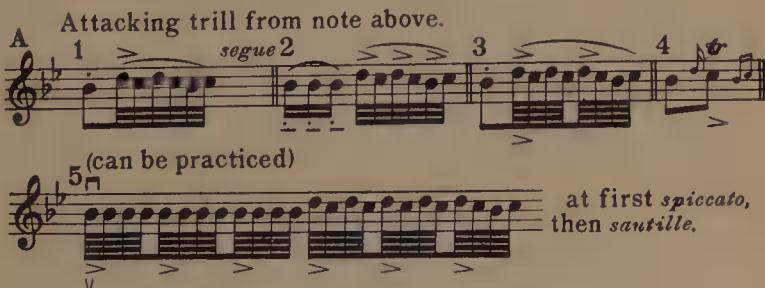
##### *Allegro non troppo*



ACCORDING to *Gehrken's* "a trill consists of the rapid alternation of two tones to the full value of the printed note. The lower of these two tones is represented by the printed note, while the upper one is the next higher tone in the diatonic scale of the key in which the composition is written. The interval between the tones may, therefore, be either a half-step or a whole-step."

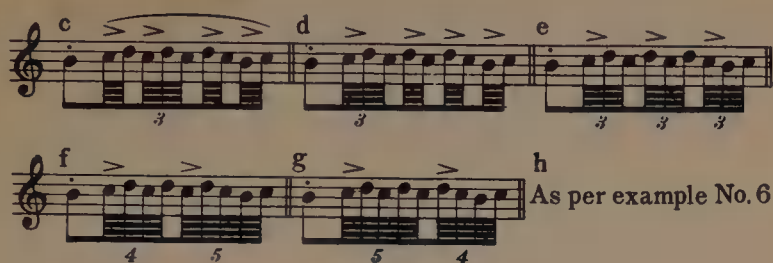
An amusing definition of a trill was one written upon an examination paper handed to me upon the subject. The ingenious examinee wrote in part, "A trill is like a thrill, only more emphatic." One thing is sure, however, it is better to trill slowly and articulate than to possess a rapid but uneven trill.

There are two ways to attack a trill—first on the trill note and second on the note *above* the trill note. The examples found above Etude Number 11 (*Hahn-Brown* edition), and given below, illustrate both methods.




at first *spiccato*,  
then *sautille*.





After studying these nine examples given, the etude should be played through first in a very moderate tempo as a trill exercise and played with a very strong, rapid trill. In all the examples pay strict attention to the even reiteration of the fingers, that is, a rise and fall of the finger should be metronomic in its evenness.

After having accomplished to one's satisfaction the foregoing, practice this etude in spiccato or sautille strokes beginning both down and up bow. In practicing this etude cut the first note short, that is, consider it as being a sixteenth note followed by a sixteenth rest. Bite or pinch the bow simultaneously with the drop of the finger for the trill note. The two grace notes occurring after the trill are considered as a part of that trill. It is customary to finish all trills in such a manner even when not indicated. Occasionally the grace notes are not regular, that is to say—in instances where the note G on the E string (let us say) is followed by F natural—the two grace notes may be F natural and G, or F sharp and G. This rests almost entirely with the artist and is a matter of choice. However, there are times when a “finished” trill is not used.

Where, in the ending of a phrase or solo, the trill note is followed by an open string, such as , a shift of position on the trill note is desirable, making the ending:



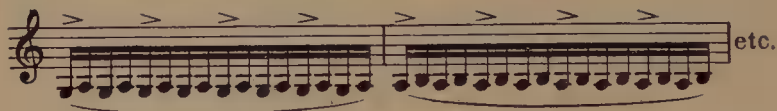
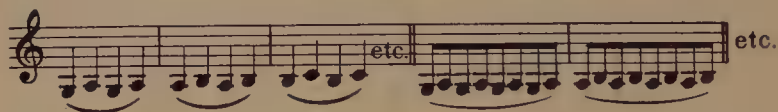
Fourth Position.

### Regarding the Manner of Practicing Trills

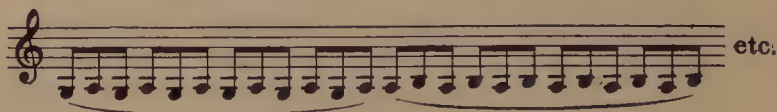
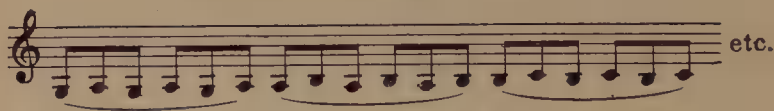
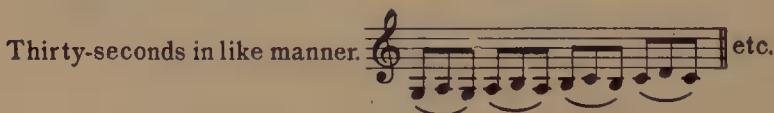
The following is suggested as a great help in acquiring facility of proper finger action for all trills, and should be practiced in conjunction with trill etudes and trills found in solo pieces. Practice major and minor scales through two, three, and four octaves in every key in the following manners: First play in whole notes using a whole bow for each note, and employing a good healthy percussion of the fingers, being mindful of good intonation.

Sometimes it will be found helpful to begin with the upper note of the trill rather sharp. During the course of the rapid trill it will fall to its proper level.

Examples of manners to be practiced.

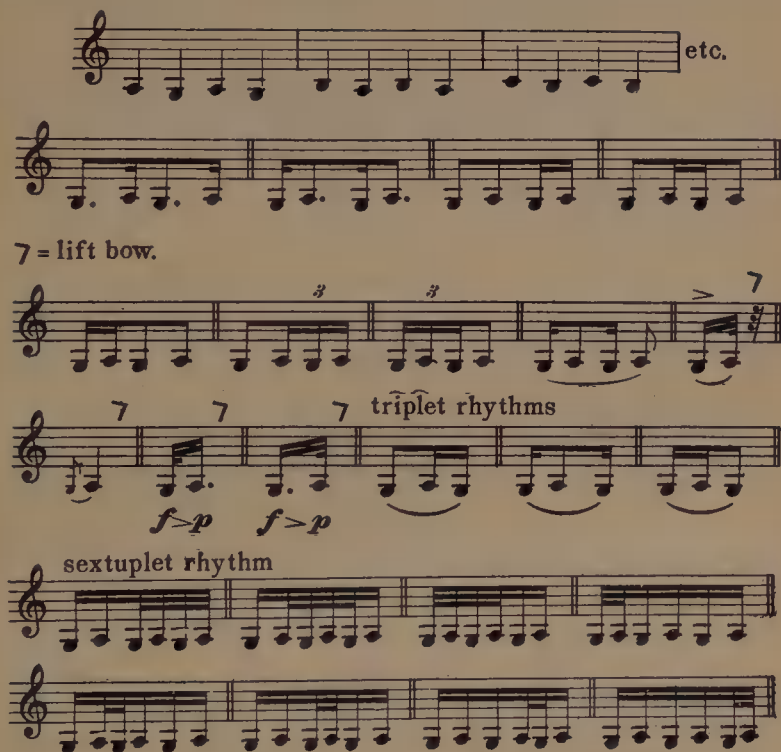


Thirty-seconds in like manner.





In all of these foregoing examples we may also begin on the upper note both ascending and descending, starting up or down bow, as:



All of the foregoing illustrated rhythms may be practiced, making use of the legato, martellato, firm and flying staccato where possible.

Use the flat of the fingers in playing third and fourth finger trills. Occasionally play the introductory notes of a trill slowly and begin the trill proper with a slight accent

of the bow. Be sure that the trilling finger falls continually in the same place, and that that place is neither too high nor too low.

Some violinists find that squeezing the neck of the violin between the thumb and first finger gives them more relaxation in the remaining fingers, especially in double trills. Although this is not advised, as it might result in a cramped condition of the hand, it might be helpful to one who otherwise finds the trill difficult. If the hand becomes cramped while playing a long trill, move the wrist gently up and down, toward and away from the neck of the violin while playing. There are some artists who raise the wrist toward the neck for all trills, but this cannot be recommended for general practice. When trilling with the third and fourth fingers do not lift the trill fingers too high. When trilling with the fourth, lean all of the pressure against the third finger, holding the hand slightly toward the bridge. In playing a trill "pp" or "p" the fingers are not struck as hard as when playing "f" or "ff." Although the nuances are assisted by the fingers of the left hand, nevertheless the bow naturally plays the larger part. Practice with a long pause on each of the trill notes, at the same time employing all nuances.

In a trill coming at the end of a movement, if necessary, use two bow strokes so as to make the final note end with the down bow.

After having played a trill in a solo passage of moderate tempo it is oftentimes effective to pause for a moment on the stopped note before proceeding to the next note.

In the very high positions a legitimate trill is sometimes difficult to execute. In such cases it would be permissible to keep the trilling finger very close to the string. Then, by using a rather quick vibrato of the hand and no motion from the finger whatsoever, a very effective trill will be the result. Too frequent use of this is not advised.

In the case of the very short and quick trills such as abound in *The Devil's Trill* of Tartini, where the passage consists of two sixteenth notes slurred, the trill on the first note is played very rapidly and the second sixteenth note



is cut short with a slight lift of the bow, also making an accent on the trill.

Other examples for the execution of the trill can be found in the Kross edition of the Rode Caprices Etude Number 1.

As the use of the trill varies in different forms of passages, at times it is played with one or two grace notes before it, or two grace notes after it, with both grace notes before and after, or without either.

Prall (short) trills, as their name implies—without particular or undue stress—are found in the First Movement of the Viotti Concerto in A Minor, and in The Devil's Trill by Tartini.

When playing a sequence of trills, such as occur in concertos by Brahms and Beethoven, accent softly the modulating trill or, rather, the inception of the modulating trill. This accent, generally *pp*, must be made with a gentle and co-ordinate movement of the right arm and fingers of the left hand. Avoid a harsh, unmusical accent.

Ultimately a trill should resemble the warble of a canary bird, the truly perfect example.

## CHAPTER XXXI

### KREUTZER ETUDE NUMBER 12; INTONATION

#### Etude Number 12



BECAUSE this is one of the most difficult etudes to keep “in tune,” it is considered singly in this chapter, with some suggestions for the help and development of proper intonation. In this etude two fingerings are marked, both of which are to be used. Practice at first with the shifting tones, very slowly and without vibrato. Gradually increase the tempo—as suggested in other chapters—but never go beyond that point at which the technic is smooth, correct, and rhythmically perfect. Finally, practice slowly without sounding the shifting tones at all. To accomplish this, the fingers must be quickly and efficiently slipped into the correct place with the dead weight of the hand. Slow practice is insisted upon for three reasons: First, that the fingers may be accustomed to seeking mechanically the correct place; second, that the composition may be carefully analyzed and practiced correctly, the fingers and bow always co-ordinating; and third, that the intonation may be flawless. It is this last reason we now consider.

People play out of tune for one or all of three reasons: carelessness, inattention, or an untrained ear. Carelessness is inexcusable. It is a result of rapid practice, going after the “general effect” instead of studying the musical content, and laziness. It can be overcome by *thought* and *care*. Anything that is possible to play at all is possible to play in tune. One frequently hears the admission, “Oh, harmonics always sound out of tune.” This need not be so. Slow plodding is the best remedy for this all too common

fault. Inattention is perhaps more excusable than carelessness, but no more necessary. One should listen to what he plays. Listen with the mind as well as with the ear, and test every tone with the mental conception of what the tone should be. Practice scales slowly—counting four for each note, and think each successive step. Be critical of one's self, and allow nothing to pass which is not exactly correct. Occasionally there are people who actually are tone deaf, as others are color blind. These are rare, however, for most people who claim to be "tone deaf" are simply "tone ignorant." For those who have never been trained or who have never had to listen carefully to anything, it is naturally hard to distinguish the fine distinctions between notes. To do so is simply a matter of training. Frequently excellent pianists are at a loss when asked to tune any stringed instrument, because their hearing has not been trained to so fine a point.

There is only one way to "train" one's hearing, and that is to do it one's self. To do this requires patience and perseverance. Test every note until the ear is sufficiently developed, then with the piano until the ear can make the finer distinctions of pitch. A warm vibrato often covers deficiencies in intonation. For this reason all practicing should be done without any vibrato whatsoever. Listen for the overtones of each note. In this etude, number 12, be careful that in each instance the note which is repeated is exactly the same note. Never lose sight of the fact that all action proceeds primarily from the mind. Sing the tones mentally before playing them. In other words, one must have a clear mental picture of what he is doing. This is as necessary in violin playing as in the painting of pictures, or in any other form of art, or action. Especially does this apply in the matter of changing position. It is an easy matter to demonstrate the difference between a thoughtful and a thoughtless shift, it speaks in the difference of pitch. It will be found helpful, also, to keep the violin true to correct pitch (international) as consistently as possible. The importance of having "true" strings has been emphasized in another chapter of this book. Test the

strings frequently by sounding the perfect fifths in the first, third, and sixth positions, or by vibrating the strings with the bow or fingers. Also play double stops in the key in which a solo or etude is written, so as to grasp mentally the "idea" or "feeling" of the key.

Too much pressure *into* the strings will produce sharp intonation and poor tone quality. The action of the fingers must resemble a knock—but without pressure. The pressure of the fingers into the strings has been advised in another chapter of this book, only as a means of strengthening the fingers.

This exercise and all other triplet rhythms should be practiced, at first using a long separate bow for each note, then three, six, and finally twelve notes slurred.

Use also the manner of practice found on page 195, which is given for Etude 17, for the shifting of individual fingers through the positions.

## CHAPTER XXXII

### KREUTZER ETUDES NUMBERS 14, 15, AND 18; CROSSING THE STRINGS

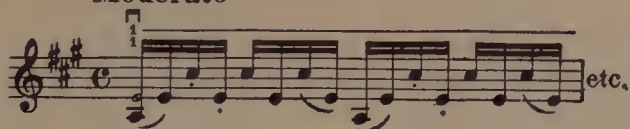
ETUDES 14, 15, and 18 have points in common that may be practiced in similar ways. The chief difficulty presented therein is that of crossing the strings skilfully, with no loss of time and with a minimum of effort.

The left wrist must be held in a relaxed manner, maintaining a straight line from the elbow to the fingers, so that the hand with the assistance of the forearm may be thrown or tossed from string to string. The back arm is the motive power for the forearm and the forearm for the hand, thus keeping the same attitude from shoulder to hand.

For practice, place the middle of the bow on the G string and with considerable pressure swing the bow as on a pivot up and down between the G and D strings. Do likewise with the D and A, and the A and E strings. Then repeat from the G to the A string, and from the D to the E string. Finally, skip to and from the G and E strings.

#### Etude Number 14

**Moderato**



When playing the fourteenth etude accentuate with the bow the first note. Later accent the second note. This will facilitate the requisite evenness.

Accent the seventh note of each group of eight with the bow so that the middle of the bow may be regained before beginning the next measure.

Before playing the etude as written, pick out all the chords possible and practice them according to the rules

given previously for chord practice. Also employ all the rhythms as mentioned in Chapter XXV.

Practice slowly, using that part of the bow slightly above the middle and pressing hard on the stick with the right hand, but without scratching. Reduce the motion of the right hand to a minimum, depending upon relaxed pressure more than upon any great amount of bow for both tone and accent.

The bow should never travel in jerks from string to string, but with an easy flowing motion. To perfect this motion repeat the third and fourth notes many times slowly, so that the right hand transcribes a tiny but perfect circle in the air and the notes are not only distinct but even. Practice the first two notes separately in the same manner, or any two notes that involve a change of strings. First begin up bow, then practice the reverse of both exercises, *i. e.*, starting on the upper string instead of the lower string. Be sure to use all the bowings given on the page accompanying the etudes, employing the legato, martellato, spiccato, and staccato strokes where possible.

### Etude Number 15



After having practiced Etude Number 15 in groups of four, eight, and sixteen notes, employing the forward and backward practice in position changes, in every key (for each passage is in a different key), take the first passage, which is A minor, and play it three times; at first, very slowly, making a decided ritard and crescendo in the last measure, and using a whole bow for each note and without any vibrato. The second time repeat as before in a slightly faster tempo, with this exception—instead of holding the first, third, and fourth fingers down at the end of the passage, play the E with the third finger, and simultaneously with the drop of same raise the first from the string, and like-



wise in going from the third to the fourth. Continue to avoid any vibrato. When playing the passage the third time use a rapid tempo, making a decided crescendo during the progress of the passage and following the same manipulation of the fingers for the last three notes as in example two, using, however, a decided vibrato for the half note and avoiding any ritards in ascending. Practice all the passages in the above ways and also as described in the following illustration:

**Allegro moderato**

1 0 4 0 1 3 3

H

ff

4 3 1 4 3 1 0 3 1 0 2 3

In measures Numbers 19 and 20 be sure to test all the G sharps, as they are usually played much too low. In playing the exercise as printed employ a healthy percussion of the left hand fingers and good pressure of the right hand upon the stick. Especially for the last note of each passage firm percussion, pressure, and vibrato should be employed. In the fourteenth measure of this exercise the second group of four notes can ascend on the A string with the following fingering:

Fourteenth measure of Etude Number 15.

This is also beneficial as a down and up bow staccato exercise.

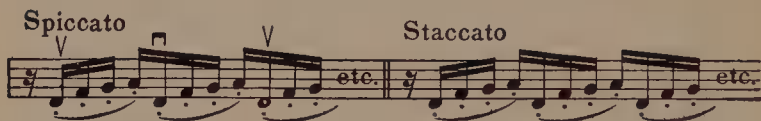
**Moderato**  
G.B.V



0 *f* *f* *f* *f*

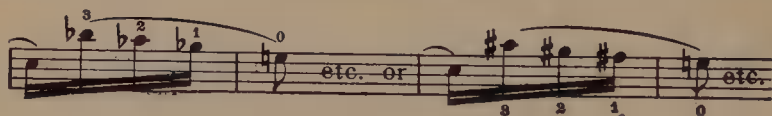
### Etude Number 18.

In this etude do not shift the hand for every note occurring a position or half position higher than the established one, but reach it with the finger. Hold the fingers close to the finger-board, thus aiding facility. Employ a crescendo through four notes, crescendo and decrescendo through four notes, start forte and decrescendo and crescendo through four notes, and finally diminuendo through four notes. Also practice in all parts of the bow, beginning both down and up bow, employing first legato, then martellato attacks for the first of every four notes and also spiccato and staccato strokes as per illustrations below:



Practice detached strokes in all parts of the bow, the legato, martellato, spiccato, and sautille. In the sautille practice 8, 6, 4, 3, 2, and finally 1 bounce to each note.

In the measure preceding the change of key into A major be careful of the last three notes, as this is but an enharmonic change and will be greatly simplified by using the fingering in the illustration below:

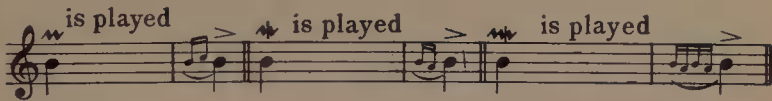


## CHAPTER XXXIII

### KREUTZER ETUDES NUMBERS 16, 17, 19, AND 20; EMBELLISHMENTS

#### Mordent

A MORDENT consists of two grace notes played before any desired note; the principal tone followed by a tone diatonically below or above it, according to the sign used.



In these examples the two or four notes forming the mordent have, technically, no value and are treated as grace notes, the accent falling on the first note of the passage or note proper. However there are, of course, exceptions.

#### Appoggiatura (Long Grace Note)

An appoggiatura is a note placed before the principal tone which usually takes from it one half of its value. If the principal note is dotted, it then takes two-thirds of its value. Excellent examples of both mordents and appoggiaturas will be found in Dont, Opus 37, Etude 11.

#### Grace Note

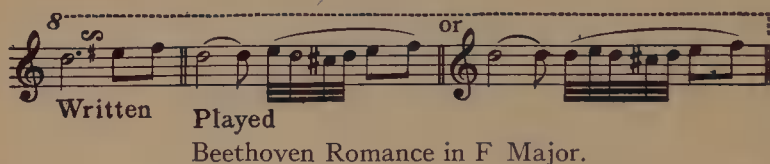
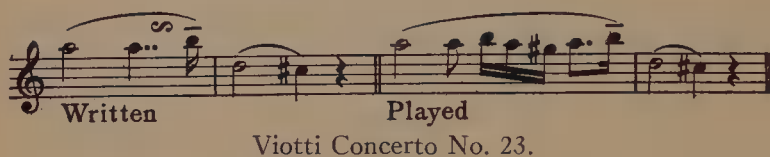
The grace note has no real rhythmic value. It falls immediately before the principal note, but does not detract noticeably either from it or the previous note. It is accented only rarely.

Embellishments should not interfere with rhythm. The passage or etude containing embellishments should be practiced at first without and then with them, being careful to give each note its full value and not to in any way destroy the steady rhythm. An exhaustive treatise of em-

bellishments will be found in Dr. Hugh A. Clark's "Dictionary of Musical Terms" and Grove's "Dictionary of Music and Musicians," where various illustrations from master works are presented.

Embellishments of all descriptions may be found with greatest frequency in the sonatas of Bach, Beethoven, Händel, and Mozart; the concertos of Beethoven, Mozart, Spohr, Viotti, Rode, and Kreutzer, and the etudes of Fiorillo.

Below are illustrations of what the author terms four and five note turns, and inverted turns:

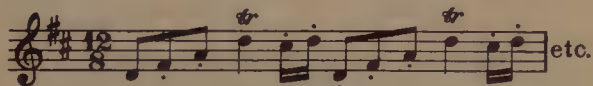


As with the after notes of a trill so with embellishments of all sorts—a great deal must be left to the better judgment and taste of the performer. Custom or style plays a most prominent part in music as with more everyday objects, such as wearing apparel.

It is only within the last few years that good editions have been published both for the literature of the violin and piano. I recall quite vividly that when I was a student in my "teens" the editions of violin music were atrocious. In consequence it was necessary for the teacher to mark most of the phrasings and fingerings. Today, however, thanks to the excellent editions, the work of the teacher has been made very much less trying in this respect. It is still necessary for an occasional change to be made to suit one's taste and aptitudes. Hands are different, and a fingering that would suit one person's may be totally hopeless for another's.

Not many years ago all passages which were not slurred were printed with dots over the notes. This was simply used to differentiate between slurred and detached notes and does not mean that the detached notes are to be played *martellato*. In Professor Leopold Auer's editions the broad detached notes are usually marked above with a broad line. Some editors use this marking to indicate that a note should be emphasized or played in a manner to bring it into slightly greater prominence than the others. It does not mean to pause on the note or in any way interfere with the steady rhythm of the passage being played. Nothing—absolutely nothing—should interfere with the rhythmic values of the music.

In former years it was a well-established fact that all violinists played trills with the after grace notes. But today they are used with discretion. Likewise, programs have undergone a great change. For instance, the music of Viotti, Rode, and Kreutzer were at one time extremely popular. Later the works of Spohr, De Beriot, and Paganini came into vogue, then came Vieuxtemps, Wieniawski, and Sarasate. Nowadays compositions of these masters, with the exception possibly of the last few, are seldom heard. Formerly, violin recitals were the means of exploiting the performers as virtuosi, but today their object is more and more to play good music in a pleasing and musicianly manner. It will be noticed, in passing, that the great master pieces of such men as Händel, Haydn, Bach, Mozart, and Beethoven have lived and will live through the ages.

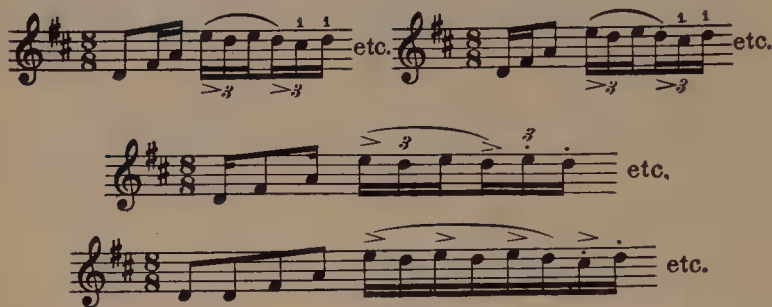


Kreutzer Etude Number 16.

In the first example found at the top of page 28 in the Hahn-Brown edition of the Kreutzer Etudes, which is as follows,

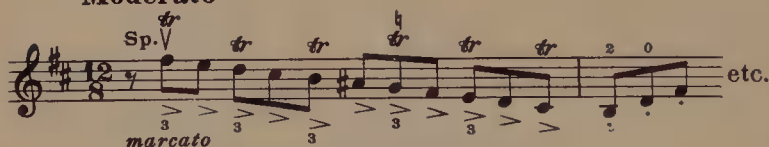


the two separate notes at the end of the group of six should be played legato and not martellato. For practice, the rhythms may be changed as follows:



The staccato bowing can be employed in all of the examples found at the top of the etudes, but in so doing play all of the six notes in one bow. Two measures before letter D use the second finger on the E string (note G) as a guiding tone to the upper octave and treat the note proper as an extension from the fifth position—being careful not to play the following note, which is E, too sharp. Also employ those examples found in Etudes 11 and 41 that may be beneficial in this exercise.

### Moderato

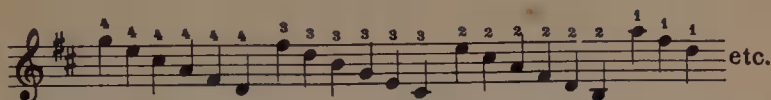


Kreutzer Etude Number 17.

Simultaneously with the martellato attack of the first note with the bow, in playing Example 1 in this etude, throw the finger of the left hand violently upon the string. The note after the trill should be short. The same idea prevails in Example 2. As the rhythm must be clear and concise, use accent practice for the left hand.

It will be found in this exercise that there is almost a constant change of position with the same finger; therefore the following exercise should be practiced in groups of 2, 3, 4, 5, 6, 7, etc., notes; detached and slurred; forward and backward.






In the exercise using shifts of the third, second, and first fingers a trill should also be practiced on each note.

While not important for the development of the trill, the ricochet bowing can be used in both examples found in the etude, beginning first down and then up bow.

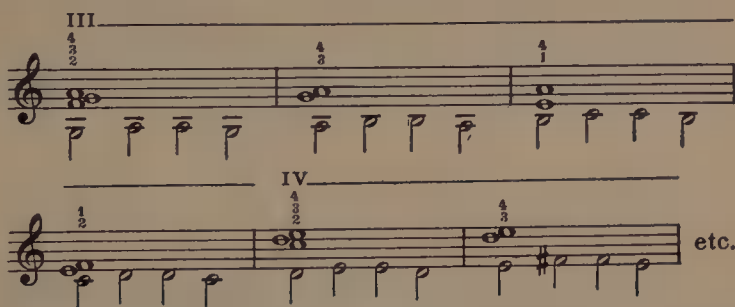
In former days the excessive use of the fourth finger in passage work and trills was almost religiously observed. Today, however, the use of it is avoided as much as possible, especially in trills. A sensible person would never trill with the fourth finger unless the use of it is unavoidable. As a trill with the fourth finger is extremely difficult technically, great benefit may be derived from practicing

the following isolation exercises.  Hold

these three fingers down on the D string while playing the

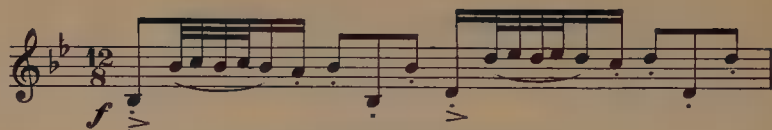
following: . Continue with this idea

through the various note values as prescribed in Chapter XXX for the development of the trill.



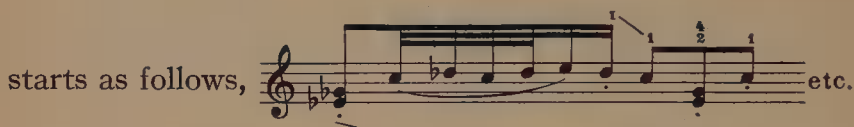
Also keep the unemployed fingers down on a string not adjacent to that being played upon. The fingers not used may be kept on lower strings while the notes are being played on the A and E strings.

The use of rhythms and trills can be used with great benefit in these exercises.

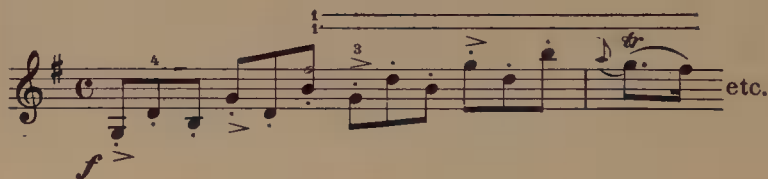


Kreutzer Etude Number 19.

In this etude rules given in previous chapters that are applicable here can be used to advantage. Several examples have been given in the etudes for the development of the rhythms and trills. At letter E in the passage which



starts as follows, temper the tones and use the rules for chord practice. Intonation here is very difficult. Do not attempt examples here.

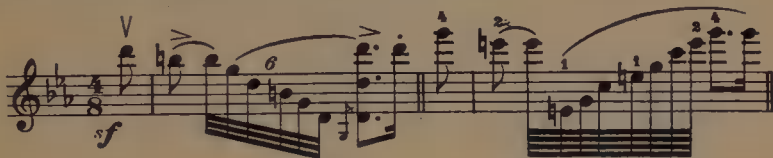


Kreutzer Etude Number 20.

Several examples have also been given with this etude for the development of the trill. In employing the various triplet rhythms for the trills, which are found at the bottom of the page with this etude, decrease the tempo perceptibly.

Practice from the fifth to the tenth measures, inclusive, with the example given at the foot of the page before beginning the trill. At letter D employ the rules pertaining to group practice, rhythms, accents, numerals, bowings, etc. At the letter E practice, as indicated by the brackets, groups of sixteenth notes without the trill and then with the trill notes separately. Use the rule given in the chapter dealing with etude 9, that is, of practicing one group of notes with the next group both forward and backward, also one trill with the next. Finally, play the etude as it is written.

Practice passages which are similar in a similar manner. This is known as sequence practice. A good illustration of sequence practice lies in the following:



Adagio from Bruch Concerto in G Minor.

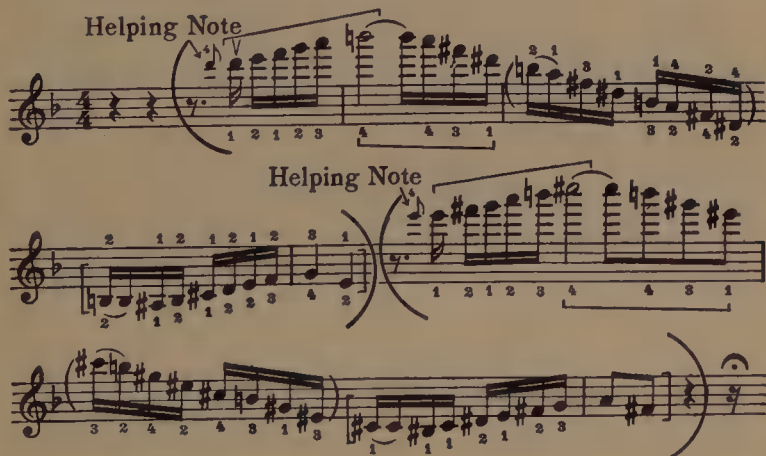
Start 6th measure after letter D and play to letter E.

Start 6th measure after letter H and play to letter I.



First Movement of Mendelssohn Concerto in E Minor.  
Passage starting 5th measure after H.

Other familiar passages to which sequence practice may be applied:



From Concerto No. 4 in D Minor—Vieuxtemps



=groups practiced in sequence



=groups practiced in sequence



=groups practiced in sequence



=groups practiced in sequence

## SCHEDULE OF WORKS

## Grade 5—Finishing

*Technical Exercises:*

- Sevčik, Op. 1, books 2 and 4, to be studied simultaneously with  
Sevčik, Op. 2, books 5 and 6 (continued from last schedule)

*Etudes:*

- Gavinies, Twenty-four studies  
Dancla, Op. 73, Twenty Brilliant and Characteristic Studies  
Dont, Op. 35, Etudes and Caprices  
Beriot de, L'Ecole Trancendente  
Paganini, Twenty-four Caprices  
Auer, Etudes  
Bazzini, Two Concert Etudes  
Vieuxtemps, Etudes  
Wieniawski, Op. 18, Caprices  
Wieniawski, Op. 10, L'Ecole Moderne  
Ernst, Six Master Studies  
Sauret, Op. 36, Four books, "Gradue ad Parnassum"

*Ensemble Music:*

- Bach, Concerto for Two Violins and Piano  
Moszkowski, Suite for Two Violins and Piano  
Mozart, Concertante for Violin, Viola, and Orchestra or Piano  
Beriot de, Op. 57, Three Duos Concertants  
Spohr, Op. 3, Three Duos

*Concertos:*

- Bach, No. 1, in A Minor  
Bach, No. 2, in E Major  
Arensky, Concerto  
Dvorak, Concerto in A Major  
Moszkowski, Op. 30  
D'Ambrosio, A. Concerto  
Joachim, Concerto Hungarian

Strauss, Concerto  
Spohr, Concertos, No. 7 in E Minor, 8 Gesangs Scene;  
9 in D Minor  
Saint-Saens Concertos (Schradiack or Auer edition),  
Op. 61 in B Minor; Number 3 in D minor; Op. 20 in A  
Major  
Lipinski, Op. 21, Concerto Militaire  
Tschaikowski-Auer in B Minor  
Vieuxtemps, Concertos, Nos. 1 in E Major; 2 in F Sharp  
Minor; 4 in D Minor; 5 in A Minor  
Wieniawski, Op. 22 in D Minor; and F Sharp Minor

*Concertos:*

Bruch in G Minor, Op. 26; in D Minor, Op. 44  
Scotch Fantasy, Op. 46  
Beethoven, Op. 61  
Vogrich, Concerto  
Brahms, Op. 77 in D  
Paganini, Op. 27, No. 1 in D  
Ernst, Op. 23 in F Sharp Minor  
Goldmark, Op. 28 in A Minor  
Glazounow, Concerto  
Gernsheim, Concerto  
Rubinstein, Concerto

*Sonatas:*

Schute, Two Suites  
Beethoven-Kreisler  
Bach-Auer or Kreisler (for solo violin)  
Rust in D Minor  
Carpenter Sonata  
Grieg in C Minor; and G Major  
Brahms, Three Sonatas  
Franck, Sonata  
Faure, Sonata  
Strauss Richard, Sonata  
Paderewski, Sonata  
Tartini-Auer Devil's Trill Sonata  
Schubert Rondeau, Brilliant Fantasie

*Solos:*

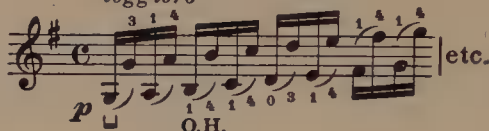
Cheslock, Slavonic Lullaby  
 Saint-Saens, Havanaise  
 Elgar, La Capricieuse  
 Wieniawski, Capriccio Valse  
 Wieniawski, Rondo and Allegro  
 Chopin-Sarasate, Nocturne in E Flat, Op. 9, No. 2  
 Chopin-Wilhelmj, Op. 27, No. 2  
 Sarasate, Romanza Andaluza  
 Vitali-Crickboom, Chaconne  
 Tschaikowsky, Serenade Melancolique  
 Popper-Sauret, Elfentanz  
 Ries, Perpetuum Mobile  
 Tschaikowsky, Valse Scherzo, Op. 34  
 Wieniawski, Airs Russe, Op. 6  
 Wieniawski, Scherzo Tarentelle, Op. 16  
 Wieniawski, Polonaise Brillante in D  
 Wieniawski, Faust Fantasie, Op. 20  
 Wieniawski, Carnival Rusee, Op. 11  
 Sarasate, Zapateado, No. 2, Op. 23  
 Sarasate, Zigeunerweisen, Op. 20  
 Sarasate, Habanera, No. 2, Op. 21  
 Sarasate, Jota Navarro, Op. 52  
 Sarasate, Caprice Basque, Op. 24  
 Sarasate, Spanish Dance, No. 8  
 Saint-Saens, Introduction and Rondo Capriccioso  
 Lalo, Symphony Espagnole, Op. 21  
 Bazzini, Grand Allegro de Concert, Op. 15  
 Bazzini, Ronde des Lutins, Op. 25  
 Paganini, Moto Perpetuo  
 Sinding, Suite in A Minor, Op. 10  
 Zarzycki, Mazurka, Op. 26  
 Chausson, Poeme  
 Guiraud, Caprice  
 Schumann-Auer, Vogel uis Prophet  
 Schumann, Fantasie in C Major, Op. 131  
 Kreisler, Tambourin Chinois  
 Cartier-Kreisler, La Chasse  
 Schubert-Wilhelmj, Ave Maria



Auer, Tarantelle de Concert  
Ernst, Othello Fantasy, Op. 11  
Ernst, Hungarian Airs, Op. 22  
Leonard, Grande Fantasia Militaire  
Vieuxtemps, Fantasia Appassionata, Op. 35  
Beethoven-Auer, Dance of the Dervisher  
Popper-Auer, Spinning Song  
Brahms-Joachim, Hungarian Dances, Nos. 1, 5, 6, 7  
Raff, Suite Op. 180  
Raff, La Fee D'Amour, Op. 67  
Moszkowski-Auer, Guitarre  
Moszkowski-Auer, Ballade  
Hubay, Carmen Fantasia  
Grasse, Polonaise, No. 1 in C Major  
Chabrier-Loeffler, Scherzo Valse  
Bazzini, Scherzo  
Ysaye, Extase, Op. 21  
Paganini-Loeffler, Habanera  
Rimsky-Korsakow, Fantasia of Russian Airs  
Paganini-Kreisler, Palpiti, Op. 13  
Paganini-Kreisler, Witches' Dance, Op. 8  
Paganini-Kreisler, Mon piou Mesta, Op. 12  
Paganini-Kreisler, Variations on the G string  
Paganini-Kreisler, Caprices xiii, xx, xxiv  
St. Lubin, Lucia Fantasia  
Schubert-Ernst, Earl King

## KREUTZER ETUDES NUMBERS 21 AND 27; OCTAVES; TENTHS

*leggiere*



## Allegro

(H.B.) *energico*



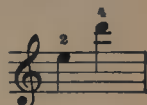
In Etude Number 27 first play the octaves broken as in Number 21, then together as written. Also play the sixteenths in Etude Number 21 as eighths, solid octaves, as in Number 27. The examples found in connection with Number 21 may be applied to both. Always grasp both notes of the octave simultaneously and use the other rules for practice given in Chapter XXVII. If the octave seems difficult to grasp and keep in tune, slant the left hand fingers quite a bit toward the face, thus using the flat of the fingers.


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down, an idea of incalculable value to one who finds it difficult to make the reach. To such as these it is advisable to practice tenths but a little while each day, so that the strain may not be too great, perhaps harmfully so, upon the muscles.

The hand assumes a "middle" position when playing tenths. If the lower note is D (first finger in the third position on the A string) and the higher note is F (fourth finger on the E string, a note which would naturally occur in the fifth position), the attitude of the hand is found to be in neither the third nor in the fifth position, but somewhere near the fourth, so that the fingers may reach both notes with equal ease. To facilitate this, keep the fleshy part of the hand, which is near the little finger, close to the side of the instrument. Maintaining the position of the tenth in the left hand, remove the hand some distance away from the instrument, then "slam" it back again into the same position. This exercise may also be used in practicing double stops of any kind. It also makes it easier for one to keep the octave or tenth in the grip—thus not allowing either of the fingers to give.

As a preparation for practicing tenths try this simple exercise: Play an octave with the first and fourth fingers in the third position. Then, holding the fourth finger stationary, descend chromatically with the first finger as far as possible. When the extreme stretch of the first finger will have been reached, take the right hand and push the left hand finger back still a little further. From this stretch return in the same manner to the starting point. Then, while keeping the first finger stationary, ascend and descend with the fourth finger on the E string in precisely the same manner. After this repeat the same exercise with

the second and fourth fingers (notes E and D) 

and with the third and fourth fingers (notes F sharp and D) 

Repeat this exercise on the other strings. Em-



entire twenty-fifth measure treat C sharp as D flat in the third position.

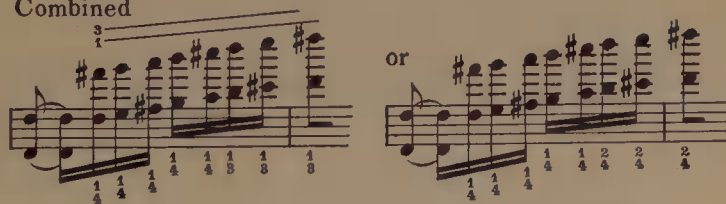
The whole etude should be played with a flexible but firm manipulation of the bow from the wrist and fingers.

In playing octaves and tenths in the higher positions it is suggested that the first and third or second and fourth fingers be used instead of the first and fourth, due to the decreasing of the size of the stretch required



This presents the same passage in fingered octaves, *i. e.*, alternate use of the first and third, then second and fourth fingers.

### Combined



Polonaise Number 1, D Major, Wieniawski.

Practice octaves and tenths alternately as illustrated below in all keys beginning with the open strings.




Return as before, but begin with the upper note.

Separate bows, 2 slurred,  $\underline{4}$   $\underline{8}$   $\underline{16}$ .

Having grasped a tenth, press in firmly with the fingers. This will help to improve the stretch.

The practice of unisons will also improve the stretch between the first and fourth fingers. The position of the

hand required for playing unisons, , is similar to that required in playing tenths. The intonation is even more exacting.

For examples of fingered octaves, refer to the Dance of the Dervishes, Beethoven-Auer.

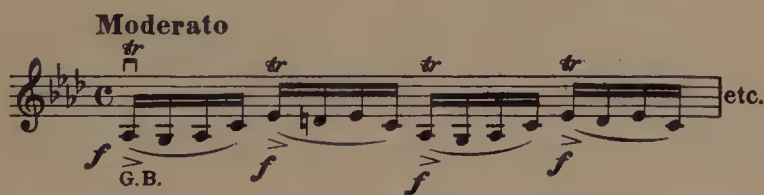


## CHAPTER XXXV

### KREUTZER ETUDES NUMBERS 22, 23, 24, AND 41

#### My Own Scale System

IN Numbers 22, 23, and 24 frequent changes of position, together with the constant recurrence of the trill, make the rhythm, smoothness, and intonation difficult. First, practice each etude without the trill and in single bows, using the legato, martellato, spiccato, and sautille strokes, beginning first down and then up bow, and observing the accents as marked. Sound the shifting tones and use the examples given at the top of each study.



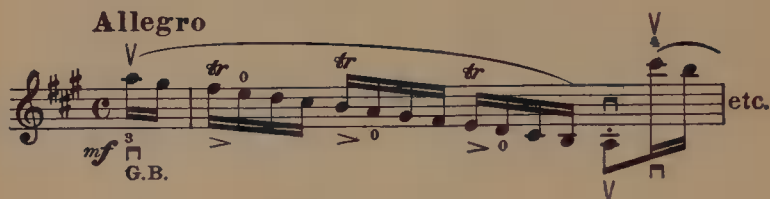
Etude Number 22.

In this etude particular attention must be given to the bowing. Keep the fingers down wherever possible, and "hug" the strings with the bow, that is, keep the bow extremely close to the strings with firmness but not stiffness in the bow-hand. Be consistent in the use of the fourth finger. Accent the first of each group of four notes with the bow, and slur the passages in groups of four, eight, and sixteen notes.

Where the change takes place from the key of A flat to the key of E the left hand is slightly advanced. This shifting is not sufficient to be comparable to an actual shift of position, but is simply sufficient to place the hand in the

new "key level," thus making the problem of intonation easier. In like manner the hand is lowered when the change from the key of E to the key of F is made, and again raised to the key of B, etc.

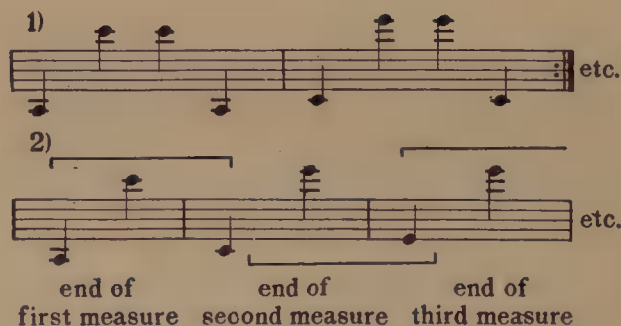
In order to make this slight change flawless practice the measure before and the measure after the change forward and backward many times.



Etude Number 23.

In this exercise the eighth note at the beginning of each running group of sixteenth notes is cut short, that is, it is given the value of a sixteenth note followed by a sixteenth rest. This enables the player to make the shift of position silently. However, when practicing, sound the shifting tones.

Employ sequence practice, forward and backward, between the last note of one group and the first note of the following group as per illustration:



Also practice one entire scale progression with an ensuing one both forward and backward, beginning with either the first or the last note. This may be done with or without the trill and with other possible combinations.

Practice the etude without the trills and in the following manners:

1. Legato, single bows, employing down and up strokes as they naturally come.

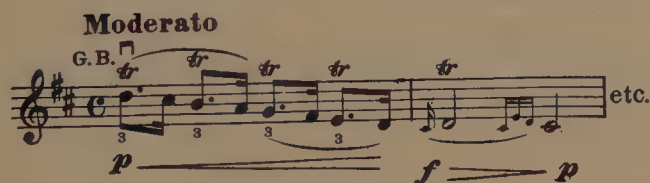
2. Martellato, spiccato, and sautille 8, 6, 4, 3, 2, and 1 bounce to each note.

3. Staccato 2, 3, 4, 6, 8, and 12 notes to each bow stroke, and finally one whole group to each bow stroke, where possible tying in the eighth note.

4. Also employ following bowings, beginning first down and then up bow:

.. = staccato	~ = slurred
.. $\underline{2}$ .. $\underline{2}$ etc.	. $\underline{2}$ .. $\underline{2}$ .. $\underline{2}$ etc.
$\underline{2}$ .. $\underline{2}$ .. etc.	... $\underline{2}$ .. $\underline{2}$ .. $\underline{2}$

After having practiced the examples given, play the exercise as written, beginning first down and then up bow.



Etude Number 24.

In this exercise the three examples at the top of the page in the Kreutzer book are most valuable. Practice the etude slowly—*pp*, *mf*, and *ff*—being careful to conserve the bow and use it to best advantage. The embellishments occurring throughout the etude must be absolutely “in time.” To these may be added the following: Make a triplet of the trill note. In Etude Number 22 the triplet occurring on the first trill note would be, for example, the notes A Flat, B Flat, A Flat—during the time value of the one-sixteenth note. Also play a double triplet on each trill note which, in the instance mentioned in the same etude, would comprise the notes A Flat, B Flat, A Flat, B Flat, A Flat, G, followed by the next succeeding note, A Flat. Also they must sound “unlabored,” that is, enough

bow should be apportioned to each; the "breathless" sound resultant from running out of bow is distinctly unpleasant and unmusical. Lastly employ, even exaggerate, the nuances as marked in the etude. Practice fourth, third, second, and first finger shifts as found in Chapter XXXIII and select from the bowings and rhythms mentioned in previous chapters.

This etude abounds in the use of the fourth finger trill, which is, to say the least, difficult, and to be avoided in solo playing when another finger can be substituted. As a matter of fact, it will be noted that in all of the Kreisler editions the use of the fourth finger in most passages has been religiously avoided, and even in his rendition of the Beethoven Violin Concerto the use of the fourth finger is conspicuous by its absence. However, as it is necessary to train the fourth finger for trills and other technical difficulties, since the use of it is many times unavoidable, this etude with its examples, while difficult, will prove an excellent strengthener of the fourth finger.

Owing to the incessant use of the third and fourth fingers in this etude the author has taken the liberty of adding his own set of scales composed especially for the development of these fingers. Also the Isolation Exercise heretofore mentioned, and both forms of the Sevčik formula for scale practice will be of marked assistance for the highest development of all the fingers.

In the following exercise place the fingers for the second and third notes of the scale simultaneously, also test them for intonation. Later, each finger may be placed separately.

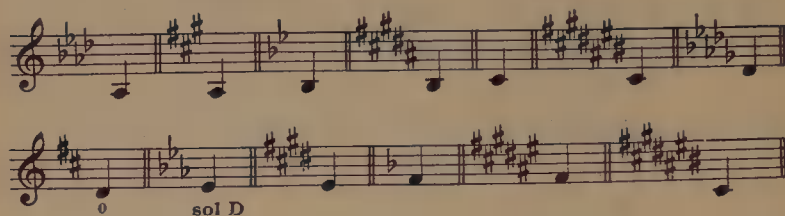
## My Own Scale System

The musical notation consists of ten staves in G major (one sharp). The notation illustrates various scale positions and fingerings:

- Staff 1: Scale starting on G (0), moving up and down with fingerings 1, 1, 1, 1, 1, 1, 1, 1.
- Staff 2: Scale starting on A (1), moving up and down with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Includes the label "1 (4th Position)".
- Staff 3: Scale starting on B (1), moving up and down with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Includes the label "1st Position".
- Staff 4: Scale starting on C (1), moving up and down with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Includes the label "4th Position".
- Staff 5: Scale starting on D (1), moving up and down with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Includes the label "1st Pos.".
- Staff 6: Scale starting on E (1), moving up and down with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Includes the label "4th Pos.".
- Staff 7: Scale starting on F# (1), moving up and down with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Includes the label "1st Pos.".
- Staff 8: Scale starting on G (0), moving up and down with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Includes the label "1st Pos.".
- Staff 9: Scale starting on A (0), moving up and down with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Includes the label "1st Pos.".
- Staff 10: Scale starting on B (0), moving up and down with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Includes the label "1st Pos.".

In all the following forms use the manner of connecting the positions prescribed above.

The following keys may also be employed, starting on the notes as designated:



In addition, both the harmonic and melodic forms of the relative minor scales may be used:

### Melodic Minor Progression

(ascending)

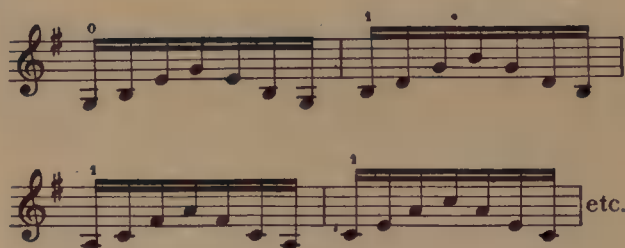


G minor (ascending)



(descending)

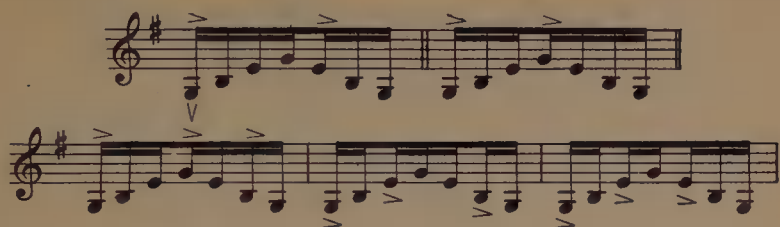
The foregoing may also be practiced in the following manner:



### Rhythms

The fact that each group is comprised of seven notes allows of various ways of treatment regarding rhythm and emphasis:

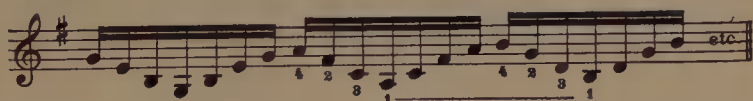




Practice these exercises in single bows with the legato and martellato strokes in all parts of the bow; with the spiccato stroke in the middle of the bow; with the sautille stroke, 8, 6, 4, 3, 2 bounces and finally 1 bounce to each note. Employ the rhythms, slurring 7 notes in one bow, using the legato (slurred); firm staccato; flying staccato; and ricochet.

Four legato notes (slurred) may be followed with three staccato notes (slurred) in the next bow stroke or vice versa. The firm and flying staccato and ricochet bowings may be used.

As many groups as possible may be slurred in one bow.



Starting on the upper note, as indicated above, in each group of the series practice the entire progression, employing the same practice rules.



Practice each measure with the bowing indicated by B, 2, 3, 4, 5, and 6 groups to a bow stroke, legato, then staccato. Repeat, beginning the progression from the upper note.

Hold the fingers down as long as possible. With each shift of position the third and fourth fingers, remaining on the strings, will make audible sixth progressions. In cases where the third finger is lifted the shift will be that of an octave.

Practice scales in octaves, which would be the connecting tones, ascending and descending.



Each of these groups should be practiced as the preceding ones.

### Double Stop Exercises

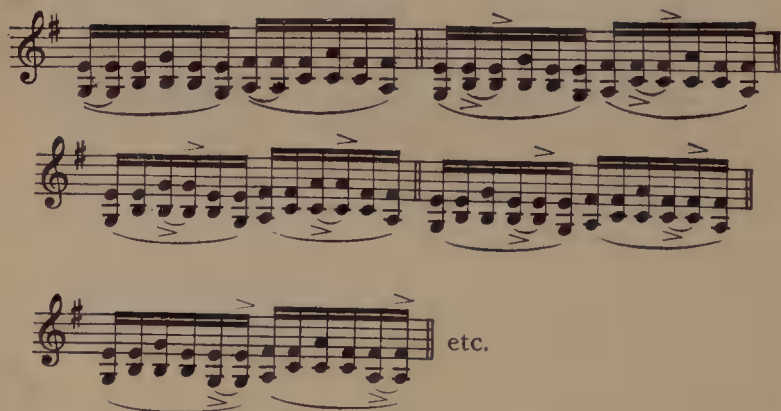
To make double stop exercises of these scales, proceed as follows:



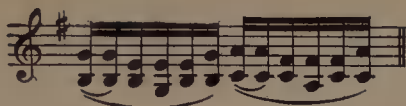
These may be practiced as triplets, also as sextuplets.

It is suggested that, preparatory to practicing the double stop formula that follows, scales in sixths, executed with the first and second fingers, be practiced in each key.

Practice also in single bows in all strokes.

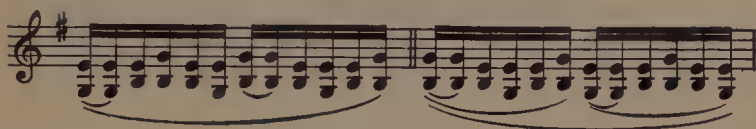


Starting this time on the upper note, continue as above. Also practice a scale of sixths with third and fourth fingers.

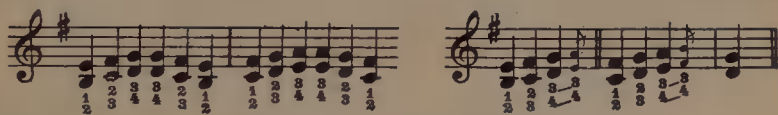


All the foregoing exercises can be done both in triplet and sextuplet form.

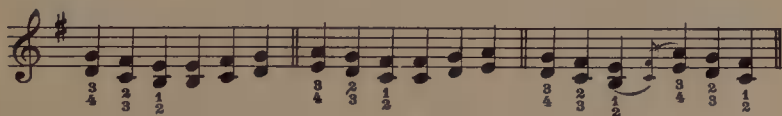
Combine the last two manners as follows:



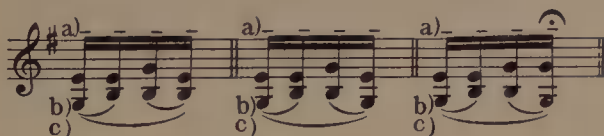
In the above continue through the various accents and combinations as before. In conjunction with this, practice a scale (ascending and descending) in fourths with the first and second; second and third; and third and fourth fingers. Then combine all of these fingerings as follows:



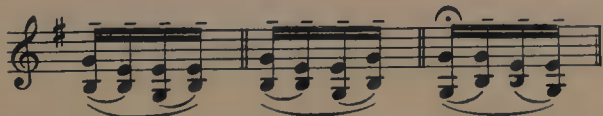
These may also be reversed, making the exercise:



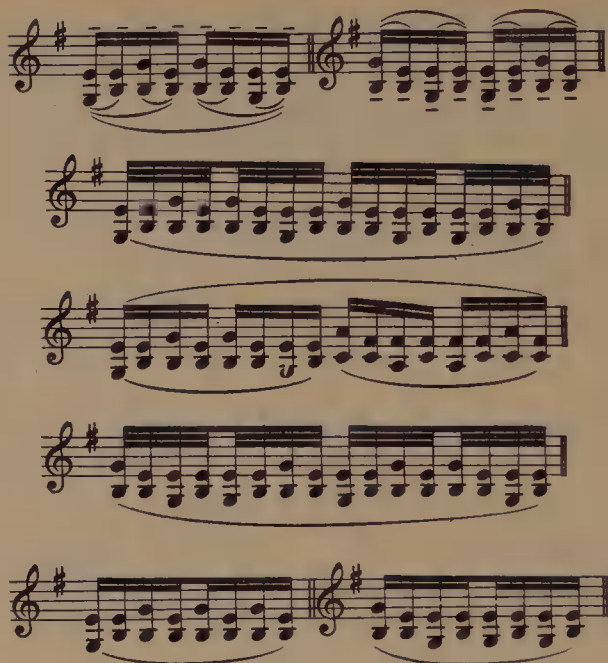
The next step brings us to the following combinations:



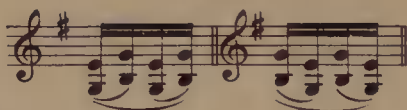
These, too, may be played many times to a bow and, as before, reversed, attacking from the upper note.



Later, combine the first two groups into one, and proceed with sequences similar to those previously given.



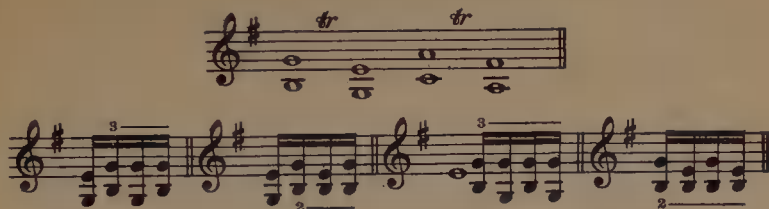
### Double Stop Trills



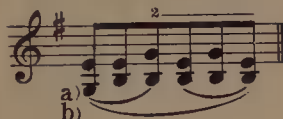
These may be repeated once, twice, as many times as possible in one bow and in triplet rhythms. Finally the trill develops:



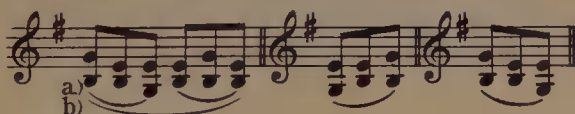
In each instance one may, of course, start from the upper note, progress through the various note values, and culminate in a trill.



Triplet rhythms, also beneficial, may be practiced as follows:



Play each group two, three, and four times, all the way up the scale, and return in the same manner.



Then combine the last two manners.

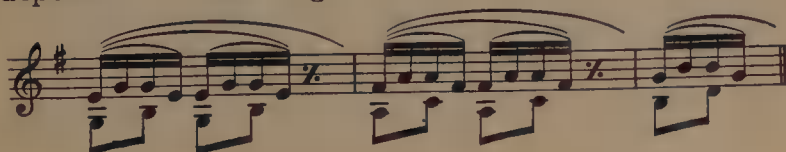
### Temper the Tones

In practicing these arpeggio forms in double-stops be sure to "temper" the tones. Pause on each double-stop and, while so doing, adjust the fingers of the left hand in such a manner that a perfect blending of tone is resultant.

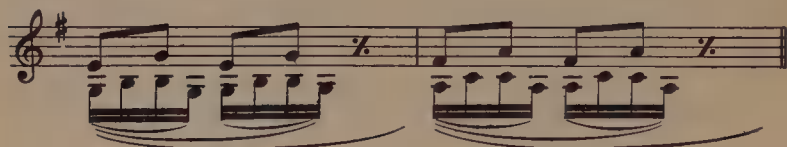
The right hand and arm also play their part in this adjustment. Bringing the muscles of the right hand into play and sometimes even those of the right arm, use the bow sparingly and evenly, and with a clinging or "hugging" effect. This same muscular control will aid in developing a good staccato.

### Independence of Fingers

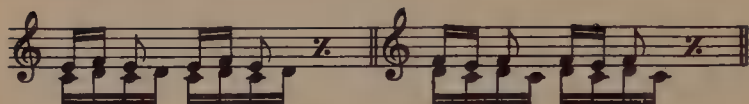
The following exercises are also beneficial for developing independence of the fingers.



Continue through the positions and return, as previously demonstrated.

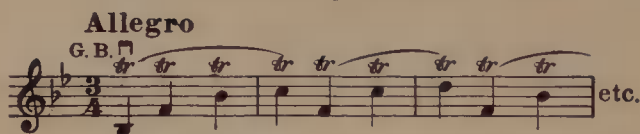


Do likewise with these groups.



It will be noticed in this exercise that the fourth finger is played eight times during each measure, the second finger only six times. This may be reversed, playing the second finger eight times to each measure, and the fourth finger only six times.

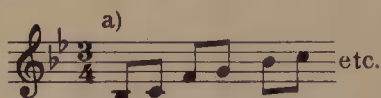
Use this as a silent exercise, holding down the second and fourth fingers, and raising and lowering the first and third fingers as indicated. Repeat the exercises on all strings using various rhythms—including the triplet rhythm. Play also in various keys and positions.



Etude Number 41.

First of all, this etude must be treated as an exercise in double stopping. In doing this follow the rules applicable to double-stops, such as sounding the lower, then upper notes, etc.

As in other etudes containing trills, work up to the final trill slowly, using two, three, four, five, six, seven, eight, nine, etc., notes to each trill group, beginning either on the stopped or trill note.



(a) Two notes of trill only, beginning on stopped note.



(b) Two notes of trill only, beginning on trill note.



For the practice of double-stops, sound only the upper line of notes, although placing both fingers for the double-stops. Follow with the lower line in the same manner. It will be found of great advantage to keep the left hand free from the body of the instrument as much as possible, so that it may be perfectly relaxed.

The bow must cross the strings precisely and cleanly so that each double-stop may have a distinct and clear inception. This depends upon the right wrist and the manipulation of the right arm (heretofore mentioned as a "hugging" of the strings with the bow-arm). Each note should be also *slightly* accented.

Employ the two after grace notes at the culmination of a chain of trills.

In playing a double-stop where one of the notes is trilled, one can play the after grace notes on two strings as double-stops or on a single string.

### Exaggeration

Although entirely out of place in the accomplished product, exaggeration has a distinct value in violin *practice*. It is often the only means of obtaining some desired effects—viz., the legato bowing, grand *detache*, figure 8 bowing, staccato, portamento, shifting tones, and nuances. All of these are practiced with extreme exaggeration in order that one may thoroughly grasp the principles involved and arrive at the desired result. However, in reality, crescendos and ritardos should never be exaggerated, and to do so is altogether too natural a tendency on the part of students (except in rare cases).

However, regarding tone, nuances, etc., the average violinist is prone to play everything in a monotonous monotone or in a raucous roar. Make *pp* a fine delicate, scarcely audible thread of a tone and *ff* a full resonant volume of sound. And to this end—*Exaggerate*.

## CHAPTER XXXVI

### KREUTZER ETUDES NUMBERS 25 AND 26; MUSICIANSHIP

TRUE musicianship seems to hinge upon two subtle qualities—comprehension and interpretation. Temperament, tone, feeling, originality, sentiment—all have their valuable places in musicianship—but fundamentally the ability to comprehend the idea written upon the music page and to interpret that idea to others in an intelligent and pleasing manner seem to be the outstanding qualities compared to which the others are but important attributes.

To comprehend and to interpret implies the necessary existence of intelligence of a high order. Students are too often apt to overlook the contributing values of education, whether it be in colleges or in the schools of experience. The broadening influences of other worthy interests do not by any means detract but, rather, add to one's ability as a musician. Intelligent interest in other branches of learning and human endeavor stimulate the mind, and bring it refreshed and invigorated to the field of music.

Prolonged practice is often deadening to the mind unless accompanied by intelligent concentration. Mere repetition is not progress. An hour's practice with the mind is worth ten hours' practice without it.

One task the musician must accomplish is to keep his mind always self-critical. He must listen with mental ears every step of the way. Self-satisfaction spells the death of progress.

A musician is a mediator of ideas. He is the canvas upon which the composer paints the picture which the people are to enjoy. The artist who obtrudes his own personality into the music he plays at the expense of the original intention of the composer is not truly musicianly. True—one must find self-expression in art, but of the kind that is seeking, and not obtrusive. To express one's self

should be to express the music according to one's highest ability to comprehend, understand, and transmit it.

Read music accurately. Play it as it is written and observe all nuances as indicated in a good edition. However, if no signs are printed and there is a possibility of making something of the passage, do so to the limit of your capacity and talent. Professor Leopold Auer is credited with having said, "I hate the violin purely for the violin's sake, but I love music; and if one can make beautiful music emanate from the violin, then there is nothing more beautiful." No better advice could be given for the study of the 25th and 26th Kreutzer Etudes. The first may be termed a study in the legato bowing, tone production, and phrasing; the second a study of rhythmic phrasing in cadenza passages.

I think personally that in the endeavor of the young student to acquire a limitless technique on the violin he is prone to go about his task in a dry, mechanical, and uninspired manner. Instead of expending all of his energy and time in playing millions of notes in the shortest possible time, some of that energy and time should be devoted to nuances, phrasing, and interpretation, then more artistic results would be the ultimate.

Take the solo pieces of less pretentious proportions than concertos, such gems as the Traumerei, by Schumann; The Swan or Prelude from the Deluge, by Saint-Saens; Legende, by Wieniawski; Nocturne in E flat, Op. 92, No. 2, by Chopin; and before attempting to play them (and after having studied the technical difficulties therein) make a story which you think best befits the solo in question. More than likely it will not be exactly what the composer intended, but it at least will be a story and will give to the composition a meaning, which, in turn, will be interpreted to the audience.

Some years ago I was engaged as a guest teacher at a school in another city. I visited there once a week, and had a large class of pupils, as well as an audition class. The students seemed most eager to imbibe all I had to give, with the exception of one about whom I had been pre-

viously warned, having been told that he was skeptical and hard to manage. He happened to be the first pupil one day, and the lesson proceeded in the following manner: "What have you brought to play for me?" I began. Not answering the question, the difficult one retorted, "Before we start I want to say that I am not here through enthusiasm, as I do not believe in any one's ideas but my own for myself."

"Very good," I answered. "Supposing you play something for me."

He then proceeded to play a difficult composition with splendid technique, but in a manner absolutely devoid of any sense of phrasing and totally uninspired. At the completion of the composition my criticism was: "Very good, technically, but meaningless from a musical standpoint."

I then requested the young man to play something else, and his choice was the Nocturne in E flat Op. 92, No. 2, Chopin-Sarasate. The same thing prevailed here—technical excellence, but poor musicianship.

At this point I turned to the class and said, "Gentlemen, I will now play the piece for you, although I am technically unprepared to do so. I will nevertheless endeavor to convey to you, through the medium of the violin, some message or story." After I had finished my interpretation I was greeted with hearty applause. Though technically it was not as good as the pupil's rendition, it was, at least, musical. All the while the pupil's face was immobile. He had not been moved in the least.

My next remarks were to the pupil: "Now, my boy, you have played this composition technically better than I ever hope to play it, but you have probably developed the technical side of your nature at the expense of the real purpose—music. I should like you to bring this piece for the next lesson and endeavor, through it, to say something or tell us a story. Your story, in all probability, will not be the one thought of by the composer, as it is impossible to read one's innermost thoughts or feelings, but at least it will be a story. And providing the musical content is correct the effect on your listeners will at once be notice-

able. You must say something to your audience, much as the lecturer or actor must say something, otherwise your efforts will be futile. The technique of an instrument is only the beginning, and the music, which embodies so much, should be paramount.

"In closing the lesson suppose we make up a little story to help interpret this solo. Let us take, for example, this 'Nocturne' or evening song. Let us consider the composer Chopin, with his idealistic sensitive face, and then his country, Poland, which was and is hemmed in on all sides by Russia, Austria, and Germany, and molested by them all. For many years Poland has been striving to free herself from these contaminating influences, and the many years of fighting for recognition has brought with the suffering and abuse many fine qualities, such as idealism, inspiration, love, ambition, enthusiasm, and honesty. Many great artists have come from Poland, among them such as Wieniawski and Paderewski.

"To return to Chopin, picture him the great artist and dreamer in his modest little room at evening. The room is dark save for the reflection of the moon which casts its mellow beams through his study window. Chopin is seated at the piano improvising an evening song for his sweetheart, the authoress, George Sand, who is standing admiringly by his side. That is the picture, take it home, think of it, and again play this piece for me."

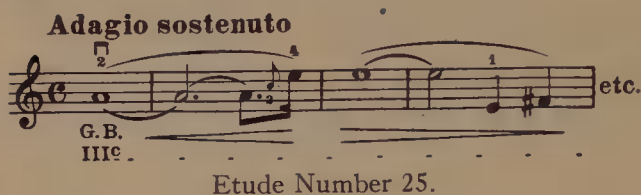
All the while the young man's expression had never changed. Not even a smile lighted up his face in spite of my efforts to impress him with the story. It was then that he turned to me and said, "I can readily see that you have never been married."

Franz Kneisel, an artist of the very first rank, and a great teacher under whose supervision I had the pleasure of working, believed that a high order of technical development was acquired more by musical phrasing and by adhering strictly to the nuances, etc., as noted in the music, than by sheer, "cold-blooded" technical exercises.

But keep always in mind the difference between sentiment and sentimentality. Sentiment, in music, depends

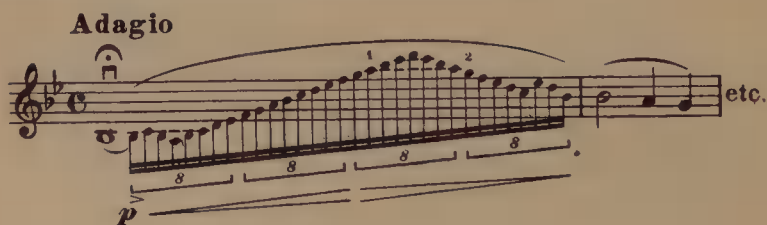


upon the use of good taste, the sense of musical appreciation, and the adaptability of the artist in conveying the underlying thought or inspiration of the music. Sentimentality, on the other hand, is a lack of restraint and good judgment in playing, a "slopping over" of the emotions—if one be permitted to use such an expression.



Play this etude at the slowest possible tempo "pp," then employ the nuances as marked. Each note must be distinct, clear, and of a consistent volume of tone. Unless otherwise marked, begin and end each note with the same tone quality—or volume. Never diminish or increase the tone in order to conserve the bow. Each tone must be like that of an organ, not like the gradually diminishing tone of a piano.

Do not hurry. Even the grace notes must be deliberate. Practice the etude counting eight to a measure at first, and then, later, four to a measure as written.



In order to arrange the cadenzas into the best possible groupings, practice them at first in the following manner: Consider the whole notes with the pause as indicated, oftentimes as the first sixteenth note of the passage. There are several ways to divide these runs. Naturally it is necessary to maintain four pulses to each measure, each time division



taking no more nor less than the allotted time. To do this it is sometimes necessary to make the phrases differ slightly in grouping by using, as the occasion demands, groups of 3, 4, 5, 8 notes, etc. The brackets above show the manner in which the cadenzas may be grouped. In the Hahn-Brown edition it will be noted that the entire etude has been carefully sectioned for practice. It will be also noticed that the changing of the sustained note which appears frequently at the beginning of the measures is recommended. This is simply to facilitate practice and to assist in forming the logical groups.

When the content of the etude is mastered, play it as written. Naturally the sustained tones are not all of equal duration, the amount of time they are held depending largely upon what follows. A whole note followed by a cadenza with sixteen notes is held longer than one followed by twenty-four notes. Although the difference in this instance would be slight, it must be made in order that the rhythm be maintained.

The phrasing (grouping of notes) of cadenzas is a thing for which there are no arbitrary rules, and depends largely upon the opinion or good taste of the student or teacher. However, these general rules can always be applied in phrasing:

1. Place the emphasis correctly. In other words, do not stress unimportant notes. Seek out the basic melody or idea, and phrase in a manner best suited to emphasize it.
2. Maintain the natural grouping as much as possible.
3. Adjust all rhythmic inequalities (7, 9, notes, etc.) during the last phrase or group.

## CHAPTER XXXVII

### KREUTZER ETUDES NUMBERS 28, 30, AND 31; CONSERVING THE BOW

FLEXIBILITY is perhaps the keynote to the study of these and similar etudes—Flexibility and Conservation.

Wasted or misdirected efforts result not only in awkward violin playing but also in a general tightening of the muscles. The violinist who deals in flourishes and swayings and big motions is by no means the most relaxed, and certainly he is not getting the best results.



Etude Number 28.

To illustrate, play the above exercise, after having practiced it slowly, at a rapid tempo using a full half bow. Repeat the same, using very little bow between the middle and the point, and note the result. The smaller amount of bow, with a little extra pressure on the first finger of the right hand, will produce as full a volume of tone minus all unnecessary scratching and scraping. The wrist is freer to move in its vertical manner from string to string, and the whole effect is smoother and generally more satisfactory.

Especial attention should be given to the "skips" from string to string which occur in this and in the other two etudes. In many instances the last note before the "skip" may be played as a short note. This gives a fraction of a second in which the player may grasp the following note. In no instance must the time be retarded.

In this etude, one measure before the change into the

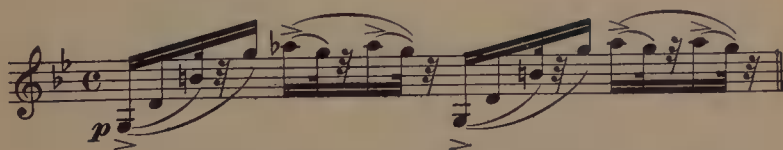
key of E, a series of tenths begins which, although broken, may be practiced after the manner of tenths, as noted in a previous chapter. Whether played together or separately both notes should always be grasped at once. Also, for the tenth practice, keep both the first and fourth fingers down while playing the intervening notes. Also practice them in sequences as heretofore mentioned.

Practice this entire etude in all parts of the bow beginning first down and then up bow. Especially is it beneficial to practice at the frog or extreme point of the bow. Use foregoing rules where possible.



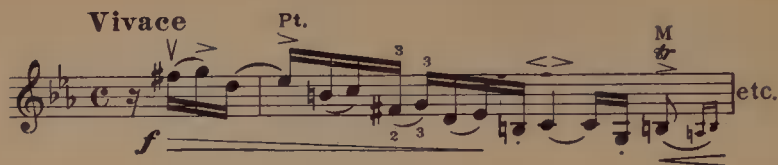
Etude Number 30.

In this etude the arpeggio notes should be grasped together wherever possible. These may be practiced as chords. In measure eleven or any similar passage cut short the third note of the first and third groups of four notes, so as to enable one to grasp the fourth note with a firm staccato. In the second and fourth groups of four notes cut short the second and fourth notes, making them thirty-second notes with a thirty-second rest. Also accent the first and third notes of the second and fourth groups with a martellato attack. Below is an illustration of the proper manner in which to play this measure and similar ones.



Etude Number 30. Measure Number 11.

In measure one practice the seventh, ninth, and eleventh notes, forward and backward, in the same manner as was used for the practice of the first, third, and fourth fingers at the end of each passage in Etude 15.



Etude Number 31.

In this exercise accent with the fingers the second note of each slurred group of two notes. Also practice accenting with the bow, making the second note either long or short. Finally, the accent should be made partly with the finger and partly with the bow.

Let the trills be concise and precisely in time. This etude presents many temptations both to lag and to hurry. Practice the trills as heretofore mentioned and also practice the exercise in the legato, martellato, staccato, and spiccato bowings wherever two slurred notes occur.

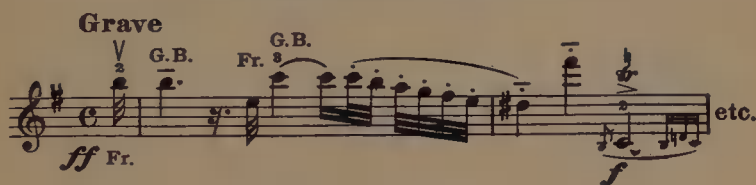
Conserve the bow. Do not permit it to do extra and unnecessary work. Until the effort of the bow becomes minimized no great speed or flexibility can be attained. This does not mean to localize the action of the bow about the middle only. Use whatever part of the bow in which each particular passage seems best accomplished. When in doubt which part to use, practice in all parts, then use the one best suited. Also practice an entire passage in one bow as illustrated below. In this sort of passage, too, use the legato, martellato, firm and flying staccato.



As mentioned above, conserve the bow in all three exercises, but at the same time employ a vigorous forearm and hand movement and a decided "clinging" to the strings.

## CHAPTER XXXVIII

### KREUTZER ETUDES NUMBERS 29, 32, AND 33; INDIVIDUALITY



Etude Number 29.

CLEARNESS and precision are the qualities to be sought after and read into the 29th etude. These points may be attained by: conserving the bow, accenting the important pulses, cutting short the note before each staccato run, keeping the staccato close to the point of the bow and relaxing the wrist, holding the fingers down wherever possible, grasping notes together wherever possible, making all shifts rapidly and quietly, crossing the strings quietly, not throwing the bow down on the strings for the first note of the etude or similar passages, but attacking it with a martellato stroke from the hand.

In all passages such as that found in the fourth measure an emphasis on the note following the tied over one should be made. At letters C and E practice at first in double-stops, that is, grasping two notes simultaneously, also hug the strings with the bow in order to avoid unevenness.

In the last measure of this etude keep the first and third fingers down instead of just the first as marked.

Practice all tenths with the added technical devices mentioned in Chapters XXVII and XXXIV. Play the etude in a very slow tempo as the term "Grave" clearly indicates.

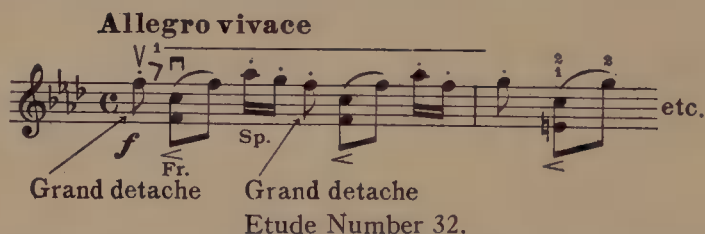
To these rules may be added innumerable suggestions, all of which have been previously discussed. The one important thing is to *put into practice* the things which

have seemed either remote theories or actual bores. *Put them into practice*, and if the result is not satisfactory, invent new devices to make it so.

In Frederick H. Martin's book, "Violin Mastery," Professor Leopold Auer is quoted as having said, "Each pupil has his own inborn aptitudes, his own personal qualities as regards tone and interpretation. I have encouraged (pupils) to develop freely in their own way, so long as this was not contrary to esthetic principles and those of my art."

Even the most technical of studies is not exempt from individuality, that of the players; so we find that merely to learn is not enough. One must put into practice what he learns. Then again, merely putting into practice what one learns is not enough, one must put in a little more, something of his own research in the study of his chosen instrument, something of his own intelligence. Then only does the student step forth from the mediocre.

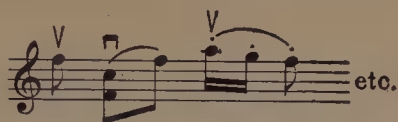
Never be limited to a single idea. Be experimental. If one certain technical difficulty seems impervious to a certain method or treatment, try another.



This exercise must be like a march. The first and third pulses of each measure may be cut rather short, and accented, thus allowing the following notes to be grasped firmly with the bow. The ultimate effect should be clear and brilliant.

Play this exercise legato, martelé, staccato, spiccato, beginning down as well as up bow, however keeping the form of the bowing intact, which should prevail throughout the entire work. In beginning down bow use the whipping stroke for the up bow. Also employ the following example in firm and flying staccato:





Employ chord practice, which will prove beneficial here, and use the grand detache stroke for the first eighth note except when practicing the entire etude spiccato, when it is done at about the middle of the bow.

In the legato grand detache manner of playing this exercise be careful to avoid making the double-stops harsh and grating. To accomplish this, start the bow in progress off the strings and allow it to approach them gradually and come in contact with them a little below the frog. This is especially adaptable when the first note of the exercise is started up bow.



Etude Number 33.

Study this exercise legato at first, in single bows, then practice the double-stops only, making a separate etude. When playing it as it is written, be sure to bear down on the bow slightly more for the double-stops than for the single notes and accentuate them more. Also play the double-stops in the proper places, as the usual fault with students is to make double-stops of single notes.

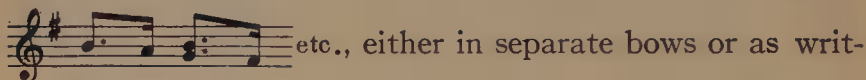
On the third pulse of the second measure and similar places place the third finger on its ball, depressing the first joint, and shoving it well under the fourth in a relaxed manner. The tendency is to play the note D sharp insufficiently high.

Make the eighth notes sixteenth notes, with sixteenth rests, throughout the exercise. At first practice with only a hand movement and then with a shoulder and hand movement, as the tone quality demands. Beware of weak-

ness; the notes must all be short, but with a good volume of tone.

Begin first up and then down bow practicing at first in a very moderate tempo at frog, middle, and then point. In a slower tempo the etude can be practiced in the upper half, lower half, and with the whole bow. Temper the tones in the double-stops and avoid unevenness of rhythm. The pressure of the first finger on the stick, the leaning of the hand on the finger, and of the forearm on the hand must always be in evidence.

Playing the etude at the extreme point of the bow is most beneficial; practice it also in single bow strokes legato, martellato, and spiccato, beginning down and then up bow, and also as written in the legato and spiccato bowings. For practice only employ the following rhythm



ten, beginning first up and then down bow, and employing legato, martellato, staccato, and spiccato strokes. Use, also, the following bowings in all possible strokes heretofore mentioned.



## CHAPTER XXXIX

### KREUTZER ETUDES NUMBERS 34, 36, AND 39; SINGING AND BREATHING

THESE etudes present a wide field of difficulty and expression. Take them out of the realm of "studies" and study them with the same earnestness and attention to detail as is generally (although not always) given solos.

This implies a little more than is at first thought. Every solo has a distinct theme or melody. So have many etudes, although the student is prone to fall into the error of considering them merely pieces of necessary mechanism. The first task, then, after the necessary polishing to technical phrases of difficulty is given, is to perceive and remember the melody or dominating "tune" in each etude. Some may differ as to which notes must be "brought out" and the student himself may make musical mistakes which, however, may be quickly and easily rectified.

Holding notes, changing rhythm, accenting unduly are always out of place. The themes should be brought out dexterously and skilfully, maintaining a perfect and unalterable (except where otherwise marked) tempo. Raucous accents are not necessary.



Etude Number 34.

The only accent used in this exercise is a slight pressure of the bow with a slightly more decided vibrato of the left hand. It will be beneficial to the student to employ the spiccato stroke in addition to those found in the

Kreutzer Etudes (Hahn-Brown edition), sautille strokes for this exercise. The last bowing given at the top of the page, Kreutzer Etudes, is known as the Tremolo Stroke or what Henry Schradieck terms the "Elastic Staccato" and is a development of the sautille stroke. It is performed by a jerky manipulation of the right forearm and a rather violent throwing of the wrist. Attack with an accent. For the best results practice in the upper third of the bow, wrist depressed, stick turned slightly toward the bridge, thereby playing on the side of the hair. Rules for double-stops should also be employed as heretofore mentioned.



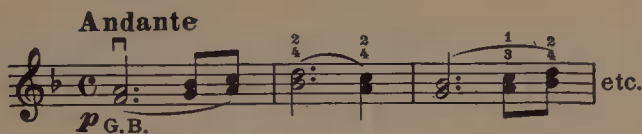
Etude Number 39.

In this etude a more decided accent is in keeping with the idea of the piece and may be accomplished by biting the note firmly with the bow, but without the slightest scratch, also without biting, but merely an accent. For the first three notes of this exercise and similar places rob each note slightly of its full value in order to prepare for the accent or "bite" of the succeeding notes. At letter A employ sequence practice, that is, the first half of measure A should be practiced with the first half of the following measure, both forward and backward. Do likewise with the second half of both measures, etc. Then the whole measure in sequence with the following one.

At the seventh measure after letter C, while playing the open G and D strings, silently place the fourth finger on the note D on the E string, in the third position, then at the nick of time substitute the second finger in place of the fourth. By using this helping note D with the fourth finger exactness of pure intonation will be assured.

In the seventh measure after letter D remain in the third position and stretch back for the B natural on the G string

with the first finger. Keep in mind throughout the martial character of this etude



Etude Number 36.

In Etude Number 36 the notes B flat and D, in the second measure, may for purposes of practice be played with the third and fourth fingers. Likewise, with the notes F and A in the tenth measure. Keep the left wrist as far away from the body of the instrument as possible; also adhere to all the foregoing rules that are here applicable.

### Singing and Breathing

The violin is supposed to be, of all the instruments, most like the human voice. Great violinists have learned and added to their art by listening to the phrasing, quality, and methods of producing tone of singers.

And this leads to the important subject of breathing. Violin music is melodious singing music, and the violin tone simulates the human tone. Therefore it is necessary for the violinist to phrase much as the singer breathes.

Upon examining Etude Number 36 we find a distinct end to the first melody at the end of measure eight. Yet how many violinists would complacently saw their way to the end of the music page, simply because there should not happen to be a rest or phrase mark indicated. In the Hahn-Brown edition of Kreutzer, however, these breathing places are usually included. At the end of measure eight the bow should be lifted from the strings a moment before the fourth pulse is completed, and lowered again, strictly in time, at the beginning of the next measure. Likewise between measures eight and nine in Exercise 34; and between the third and fourth pulses of measure four, in Etude Number 39. Continue through the exercise as noted in the fourth beat of this same measure. These are only instances

of breathing places which are always in evidence to the close observer, and which, when observed, add greatly to the musical "finish" of the exercise or solo.

It is not only necessary for a violinist to phrase as a singer breathes, but to breathe. Lack of breath always results in a constraint of tone, a visible nervousness, and restlessness.

Often restlessness may be due to a lack of innate rhythm or a lack of poise that comes with maturity. But frequently it may be traced to lack of proper breathing.



## CHAPTER XL

### KREUTZER ETUDES NUMBERS 35, 37, 38, 40 AND 42

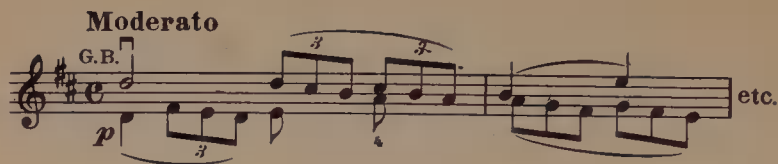
THESE etudes are an excellent preparation for the difficulties found in the Bach Sonatas, as well as generally developing to the left hand technique. Their points of difficulty are similar, but the following suggestions or reminders may be of value.



Etude Number 35.

In Etude Number 35 each change of position must take place without the slightest hesitation or noticeable effort. This can only be accomplished by the most painstaking and careful practice, forward and backward. The fingers must make the changes rapidly and surely so that not one moment of time be lost between the notes, and the legato character of the etude be maintained throughout. In places where the fourth finger is extended, be sure not to alter the position of the first finger on the string, the tendency being almost always to raise it. A similar example is found in the eighteenth to twenty-first measures, inclusive, between the fourth and second fingers.

Bring out each tone distinctly and clearly, being always watchful to stress above everything else—the melody. Practice the exercise in separate bow strokes, using the legato, martellato, and spiccato strokes; and then slur 2, 4, and 8 notes to a bow employing legato and staccato.



Etude Number 37.

This etude is no less exacting. Here the melody alternates between the upper and lower parts. When worked out properly this exercise should sound like a duet between two violins, not like the single instrument. Therefore, each part in itself should be distinct and connected, so that the thread of thought be never lost or clouded. To practice, play the upper line "ff," the lower line "pp." Alternate. Finally, play as written, paying careful attention to the markings, and being always mindful of the musical effect. Play the eighth notes in the accompanying figure rather sustained. Also employ the "hugging" effect of the bow to the strings.

Good examples of this style of playing will be found among the etudes by Fiorillo, the cadenza of the Viotti Concerto, Number 22 in A Minor, Cadenza of "La Folia" by Leonard, "Russian Airs" by Wieniawski, and many others.



Etude Number 38.

In this etude the further the wrist of the left hand is away from the body of the instrument, the better. This allows the fingers to be more independent of each other and more ready for action, which in this etude is slightly accelerated. At letter B and similar places, in conjunction with the exercise, practice the devices for tenth stretching given in Chapters XXVII and XXXIV.

This etude resembles Number 37 inasmuch as the mel-

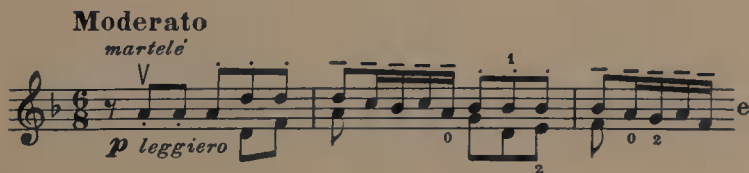
ody must always be in evidence, and the accompanying figure rather subservient. Bow control is here very important. Follow whatever rules given in previous chapters that may apply.



Etude Number 40.

This etude differs somewhat from the preceding ones inasmuch as it introduces three-note chords occasionally, and in different forms. Especial attention should be given the playing of three-note chords, that is, whether to hold the upper two notes, as in measures 3, 4, and 8, etc.; the top note only, as in measures 2 and 10, etc., the middle note, as in measures 5 and 6, etc., or all three "bitten" simultaneously, as in measure 7. Practically every example of treatment is given in this one etude except perhaps the holding of the lowest note of the three-note chord. Needless to say, it becomes increasingly important for each note to be exactly clear and in its correct place.

The melody must needs be brought out clearly and strongly at all times. In the ninth measure from the end be sure to sound the note F on the D string as traversing from the G to the A string for the various chord progressions. Chord practice will be found beneficial in this etude. After having practiced the study counting eight to a measure, count a slow four. Temper tones. Sevcik Op. 1 may be found most helpful at this juncture; also Dont Op. 35, Number 1.



Etude Number 42.

This 42d and last etude should be "crisp, clear, and exact." Those principles applied to the other etudes just referred to should be carried out to the skilful accomplishment of this one. It may be practiced best at the point beginning up bow, but during the progress of the study use the part of the bow best suited for each passage. Also employ the martellato stroke for the eighth notes, and detached or broad strokes for the sixteenth notes.

It is interesting to note that Etudes 14 and 21 (Hahn-Brown edition) have been added since the original edition, which comprised but 40 Caprices.

## GENERAL REMARKS

### Teacher—Pupil

A SINCERE and capable teacher can never be paid a sum commensurate with his endeavors, and the pupil owes him at least a debt of gratitude. It is a noticeable fact, however, that many pupils seem oblivious of the fact that they owe their success to any save themselves. Even the greatest teachers have suffered this experience.

When a lad in my teens I was sent abroad to study the violin under Hans Sitt, at that time one of the most celebrated masters. After having remained with him for four years, I returned to my home in the United States. It was not until ten years had elapsed that I again went abroad to spend my vacation.

The very first thing I did upon my return to Leipzig was to visit my old teacher. When he recognized me he took me in his arms and I noticed tears in his eyes. On recovery from his emotion and surprise, he exclaimed: "Well, you are the first pupil ever graduated from this institution who has returned to pay his respects to me."

The Professor deeply appreciated this little courtesy and, later in his career, dedicated several compositions to me. It is hoped that this incident may place with the younger generation a desire to more fully recognize and appreciate the interest put forth by most teachers on their behalf.

More than any premeditated cruelty on the part of the student is the fact that he is frequently influenced to change teachers, for no other reason than that he prefers novelty to serious study, or that some "friend" has recommended another master of exalted abilities. Needless to say many are sorely misguided and repent at leisure their hasty and ill-considered step.

## Changing Teachers

Let it not be supposed, however, that changing teachers is not advisable and, at times, really necessary. When a student discovers that he is associated with a poor teacher (however fine a player the teacher may be), a change cannot be made too quickly. Then, too, though a teacher be the best in the world, there are times when individual pupils seem to have absorbed all that is possible of his instruction, and in this instance a change is advisable. When students have reached a marked degree of proficiency or display extraordinary talents, then, too, a change of teachers may possibly be advantageous to "round out" the student's musical development.

But change for the sake of change is not only disloyal, and in some cases even dishonest, but does not work for the good of the pupil.

The student of today is not the student of yesterday. How often I have heard a student say, "Oh, I haven't had time to practice for my lesson." And the lessons occur but once a week.

I recall vividly my student days when my curriculum was as follows: Five-hour lessons a week, 2 theory and composition lessons, 2 piano lessons. I also played in two conservatory orchestras and at the same time was a member of the famous *Gewandhaus* Orchestra, for which I attended all rehearsals. I attended all chamber music concerts and followed the performances with miniature scores. I also attended other requisite classes, such as æsthetics, solfeggio, etc., and besides all of this my practice periods would be anywhere from 10 to 12 hours. What would the average student of today do with such a schedule?

Methods of pedagogy have of course changed since that time. In my day only the student with greatest energy and endurance "won out." Today teachers more or less adapt the courses to the individual students, a procedure that has its good as well as its bad side.

Types of pupils vary materially. In teaching, it will be found that some respond only to words of encouragement;



others need to be discouraged in order to bring out the best in their work. How to deal with each pupil is, of course, the teacher's prerogative. But in any instance conceit in pupils should be crushed from the beginning.

### The Good Teacher

Important factors in good teaching are: The subject clearly and intelligently presented, patience, insight, and education. A successful teacher needs must have an attractive personality, irreproachable deportment and character, and a good appearance. To be conversant with his subject and to possess a developed or natural understanding of the psychology of his students is, of course, essential. Moreover, he must be a reader of human nature and a diagnostician.

A high calling—teaching—and one not to be dealt with as a means of profitably passing the time between concert engagements.

Students who imagine, however, that just taking lessons from a capable teacher will make them violinists are very much mistaken! The teacher can do but 25 per cent. of the work, and the student must do the other 75 per cent. No one can *learn* any one to play, one can only *teach*; the learning must be done by the student.

Professor Otakar Sevcik once said to me, "As a rule talented people bore me to death; give me, instead, a hard worker, since the talents are usually lazy and careless." He who hopes to arrive at the heaven of his art must first go through the purgatory of work. It is what we put into our music that determines what we get out of it, much as my grandfather used to remark: "If we want a good plate of soup, we must put good things into it."

I have found that many pianists and cellists have taken note of many of the methods and pointers given in this book, and have successfully applied them to the practice of their instruments. Although the rules were written with their application to the violin in mind, there is no reason why many of them should not apply as well to the practice of any instrument.

After all it is the point of view toward the practice of an instrument gained by the application of the rules as much as the actual letter-perfect practicing of them that results in advancement of the student. We speak of the "scientific point of view" with which a scientist works. There is a "musically scientific point of view" with which the music student may approach his subject as well.

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Very young pupils should be taught with the greatest care and patience. Do not attempt to hurry them, and remember always that actual demonstration is worth a pound of wordy explanations.

A young child cannot grasp any save the most simple explanations. But their aptness at mimicry makes it easy for them to imitate what the teacher does.

Twenty-minute periods are best at this early stage. Never proceed beyond the point where the student's mind becomes wearied and loses its grasp of things. A little at a time will build for a solid foundation.

If the parents (or parent) of a young child student are musically intelligent and can be present at the lessons, twice the amount of progress can be made, since they can aid in seeing that the practicing at home is done correctly. If the parents are not sympathetic or understanding it is better to deal with the child alone.

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It is essential for every good teacher to know something of the value of violins and bows, and even then it is dangerous for him to advise pupils in the purchase of same.

In the matter of securing inexpensive instruments, the process is simple enough. Good workmanship, good tone, proper measurements, weight, length of bow, flexibility, straightness, etc., are requisite.

But when it comes to the higher priced instruments, it is only after long and careful study that a violinist can fairly estimate their value, and then he may be far from right.

A great deal has been said from time to time as to the superiority of old instruments over new ones. Although

this is too complicated a subject to delve into in this volume, it may be said that in any case a good new violin (and there are a great many of them) is preferable to an abused or ill-conditioned old one.

Of course if one possesses a really fine and rare old instrument, nothing can take its place. But in many cases imagination has as much to do with our choice in the matter as taste. In some cases tests have been made where new instruments were played in competition with old ones, and in many cases the new violins have been chosen as superior by the judges.

The importance of a good bow is sometimes underestimated. The violin and bow combine to make the perfect instrument.

### Suggestions

In hopes that the following suggestions may prove instructive, they are herewith given in brief as I have jotted them down from time to time.

### Know

Know what you are going to play. Look before leaping. Look at the key signature, the time signature, the tempo, and get an idea what it is all about before beginning to play. Be deliberate.

Always follow directions, but not at the expense of personal initiative.

I once directed a pupil of mine to purchase the *Sevčik*, Opus 6, book 2, and practice the first three lines. She came for her lesson the following week and began playing a most peculiar assortment of notes imaginable. "What book have you there?" I asked. "*Sevčik*, Opus 6, book 2," she obediently answered.

"Well, try again," I sighed, and try again she did, with even more ridiculous results. To make sure that she had the right book I investigated. Sure enough, there was *Sevčik*, Opus 6, book 2.

"Now play that just once more for me please" I requested. Imagine my surprise when she began playing the first three

lines of the advertisement appearing on the left-hand side of the music page.

### Musical Terms

It is essential that both teachers and students be conversant with the proper pronunciation of musical terms and their meanings, also the titles of compositions and the names of composers. Frequently, too, it is necessary for a teacher to correct mistakes which are bound to appear in publication.

### Odd Rhythms

It used to be that, before "modern" composers made odd rhythms, such as  $\frac{5}{8}$ ,  $\frac{7}{4}$ ,  $\frac{9}{8}$ , popular, that these were infrequent exceptions to the standard time pulses or rhythms. I well remember upon the occasion of the first rendition of the Symphony Pathétique, by Tschaikowski, by the Boston Symphony Orchestra in that city, that at the first rehearsal the conductor, a musician of note, was completely lost. Five-four time confronting him, he began beating five distinct pulses to a measure in a manner that confused his men and reduced them, at length, to laughter. Upon analysis a simple solution was found. Five-four time requires but a three-pulse beat, followed by a two-pulse beat, or a two-pulse beat followed by a three-pulse beat, as occasion demands.

This seemingly intricate rhythm will, consequently, be simplified for the pupil if he considers the measure as having two distinct parts, either three pulses in the first part and two pulses in the second part, or two pulses in the first part and three pulses in the second part. Care should be exercised, however, that the three notes do not become similar to triplets, for thus the intended value of the  $\frac{5}{4}$  rhythm would be lost.

An example of the division of  $\frac{5}{4}$  rhythm will be found in Exercise No. 17 of the Kayser Etudes, op. 20 (Hahn edition).

One of the most difficult rhythms for many students to master is what I term the "Spanish Rhythm," that is, two notes against three. Most frequently it takes the form of

two eighth notes against triplets. The Spanish dances of Sarasate, particularly the Number 8, have excellent examples.

The chief error in playing this rhythm lies in not playing the notes of the triplet evenly. The tendency is to hurry the first two notes and linger on the last one; or linger on the first one and hurry the last two. For practice, set a metronome at one pace and play a series of even triplets, each followed by two even eighth notes. Do not think of the rhythm either as in "twos" or in "threes," but think of each group as taking place on the count of one.

---

The importance of exact tempo is too frequently overlooked. By exact tempo is meant the tempo at which the composer meant the selection to be played. The pulse or swing should be felt before making a start, since the tempo may either make or mar a performance.

### Intonation

In the first stages of violin playing two problems present themselves in acquiring the proper facility and intonation in the left hand when in the first position.

Due to a natural inclination toward stiffness or awkwardness in the left hand, it frequently occurs that when using the fourth finger the hand automatically contracts or leaves its position, thereby causing poor intonation in all the fingers lying below the fourth. To overcome this Henri Ostrovsky, the inventor of the Ostrovsky apparatus for hand development, suggests the following: Take an ordinary piece of tape and wrap it around the D and A string pegs, and then around the first finger of the left hand at its base or knuckle joint. When stretching the second, third, and fourth fingers have the tape so adjusted that no matter how much the player pulls his hand toward the bridge, it cannot possibly move from the first position attitude. Thus it is kept in a normal position. The teacher should, of course, use judgment as to the proper time for the use or the elimination of this helping device.

True to its name, B $\flat$  is always likely to be flat, mostly too flat. Guard against this.

### Change of Position

In starting a passage in a higher position for which the hand is totally unprepared by any notes preceding it, a helping note will be of great value. For instance, in preparing for high F on the E string, first place the first finger in the first position on the note F on the E string, plucking it slightly with the fourth finger so that it may be heard. Then, without sliding, place the finger on the desired note, first establishing the hand in that position. The preparation for this *must be* almost inaudible. This is one of the many possible ways.

In the opening measure of the allegro movement of the Faust Fantasie, Gounod-Sarasate, a rather confusing enharmonic change occurs in the notes B flat, C sharp, D, and E. These may be played as B flat, D flat, D natural, and E, thus facilitating the change into the third position.

### Three Examples from Wieniawski

The Russian Airs, by Wieniawski, abounding in technical difficulties of various sorts, presents three excellent examples worthy of intensive practice: of suspensions; an arpeggio "jump" of one octave; a difficult double-stop passage.

The first, an example of suspensions, should be practiced in the group manner as previously explained, forward and backward, in part and as a whole. The passage requires absolute cleanness of technique, the change from tone to tone must ring clear, all excrescences of sound eliminated. "Bridge" the left hand well for the execution of the passage and hold the bow somewhat near the finger-board.



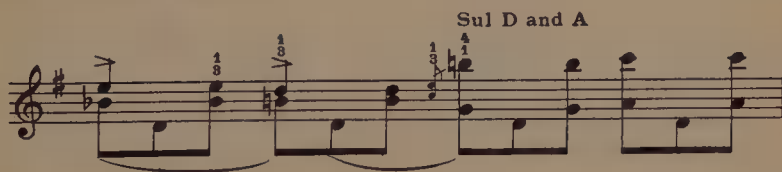
The second, an example of an arpeggio "jump," presents



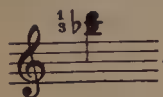
equal difficulty. The secret of its accomplishment is: aim for the C sharp in the tenth position, maintaining the fingers on the other strings as they are in the third position, save for a necessary "closing together," due to the lessened distances between tones in the higher positions.



The third, an example of double stops, involves a transition between a third (notes B flat and D, end of second triplet) and a tenth (notes G and B natural, beginning of third triplet). It will be noted that the double stop, C and E, fourth position, is inserted between these two double stops. This brings the hand into a "middle" position, or a position from which the tenth can be reached with lessened effort.



Another example is found in the tenth measure after letter A, first movement of the Bruch Concerto in G minor.



Place the fourth finger silently on the note D on the E string, third position, then replace it accurately with the first finger. Pluck the string lightly with the fourth finger to insure proper intonation before placing the third finger on the A string on the note B flat. Pluck this note lightly also with the fourth finger, and then both notes simultaneously. All this can and must be accomplished just in the "nick of time," for it takes but a second, and will be the means of insuring a good intonation.

## Other Technical Difficulties

### *Wieniawski Concerto:*

On the second page of the first movement the notes D flat, C, E natural, and D flat occur. In most editions the mistake is made in printing these notes as D flat, C, *E flat*, and D flat. This is incorrect.

In this opinion I was supported by no less an authority than Franz Kneisel who was famous for the meticulous care with which he ascertained the correct interpretations and clung to the original editions of such masterpieces.

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In the cadenza, begin with the sautille bowing, then develop it through the legato bowing into a fortissimo, the climax occurring on the first note of the second measure. Return gradually, with *decrescendo*, to a sautille stroke.

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### *Wieniawski Scherzo Tarentelle:*

In reaching from the G (second finger, first position, E string) to the harmonic on C (same string) use the flat of the finger well extended.

### *Bazzini Ronde des Lutins:*

In the long run, ascend until the fourth finger is reached, then shift fingering 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 4 (the last an extension of the fourth finger).

### *Ernst Hungarian Airs:*

In the octave passage with trills, play the trills as rapid triplets.

### *Sarasate Spanish Dance Number 8:*

In jumping from E to D shove the finger up as far as E sharp, allowing the E sharp to vibrate without the aid of the bow and thus serve as a guide. Then place the finger for D.

### *Bruch Concerto:*

In the eleventh and twelfth measures after D (in the *adagio*) and in the eleventh and twelfth measures after

If there are three groups of thirty-second notes to each measure.

On the first note of each group there should be a stress; not an accent, but a brief dwelling upon the note to bring out its thematic value. But it is essential not to lose any time during the measure. There the rhythm may be "made up" in each measure by a slight hurrying of the other notes. By no means is this to be exaggerated, however.

In the fifth measure of the adagio a slide occurs from D to E flat. For stability and good intonation allow both the third and fourth fingers to remain upon the string during the course of the slide, and when the lower position is established remove the fourth finger.

### Articulation

Good articulation, violinistically speaking, is obtained by raising the fingers of the left hand sufficiently, and allowing them to descend with relaxation but firmness and certainty.

### Accents

Practice rhythms of six notes in both triplets and sextuplets, viz., accenting the first of every three notes in the former and the first of every six notes in the latter. On accented notes use a little more bow than on unaccented ones, but be sure to maintain the same time value. Accents play an important part in the interpretation of music, and good examples of these will be found in the twenty-four Caprices of Rode.

Although we think of an accent as coming largely from a pinch or skilful and well-timed pressure of the right hand on the bow, the fingers of the left hand also play a valuable part. For clear and decisive accents raise the fingers high and drop them sharply and firmly on the strings.

In playing odd accents be careful not to mar the rhythm.

### The Dangers of Accenting

The dangers of undue accentuation were most emphatically brought to my attention one time in a most extraor-

dinary manner. An adult pupil, who had been studying with me for some time, seemed unable to understand what was required by the term "accent," and in endeavoring to illustrate I stood beside him at the violin-stand and played an etude, severely accenting each up-bow stroke with a hearty "shove" of the right arm. But of a sudden, after a particularly emphatic "shove," my bow seemed to stick in mid-air. I pulled down at it vehemently, with the startling result that something came down with it. Sure enough, there was the gentleman's wig perched upon the end of my bow. He grabbed for it hurriedly and slapped it back onto his head. In a moment or two he had packed his belongings and fled. Apologies were of no avail; the embarrassed pupil never returned.

### Bow Strokes

It will often have been noted by any admirer of the American national game, baseball, that before the batter goes to bat he swings two or more bats at once in large gestures or circles. This is done to bring the required muscles into play, and also that one bat may seem lighter. This may serve as a hint to violinists. Poising two bows at once in various positions, and using them to practice difficult passages at the frog, will facilitate the action of the right hand, arm, and fingers.

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It is sometimes effective to change the finger on a single note, employing two up-bow strokes. The first up bow is played on the first note and the second up bow on the same note, with the change of finger. This is accomplished as follows: After the first up-bow stroke has been played, near the point, draw the bow swiftly downward on the extreme surface of the string and get a new purchase, as it were, for the second up-bow stroke, starting the latter exactly at the same spot as the first stroke.

This change of fingers upon a note may take place during the course of a legato bow as well. The same may be done occasionally on harmonic notes.

Excessive use of the bow for all passages is a mistake. One should, of course, be able to use the whole bow when necessary, but the great art is to have it under such control that one can use that part of it which is best adapted for the passage being played.

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During the course of a complete up-bow stroke do not allow the metal attachment at the frog to come into contact with the strings.

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Where a thirty-second note is followed by a dotted eighth, the first note is not played as a grace note, but begins the count, the second note receiving its full value. Start the first note with an accent and make a diminuendo through the second note. In Etude Number 5, Fiorillo, good examples of this will be found which may be played near the frog, lifting the bow after every second note.

In special instances where a certain awkwardness and rigidity of the right arm is noticeable, instead of drawing the up bow as prescribed in Chapter II, it may be advisable to drop the back arm slightly and raise the wrist in traversing from the middle of the bow to the frog.

For legato, "crouch" the fingers of the right hand down near the thumb, giving a "clinging" effect of the bow on the strings.

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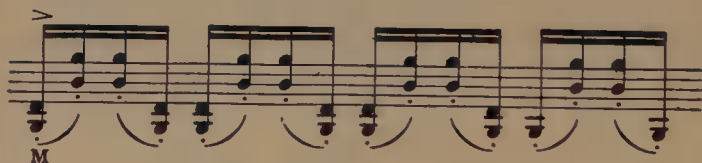
For arpeggio, ricochet, and similar bowings, incline the stick of the bow *slightly* toward the bridge, depressing the right wrist slightly. Practice such passages as the arpeggios found in the cadenza of the Mendelssohn Violin Concerto in E Minor, Scene de Ballet by De Beriot, in the above manner and also using the legato, martellato, spiccato, and all other applicable strokes in both arpeggio form and as chords in single notes and slurs.

The bow may be tightened slightly for both spiccato and sautille and similar bowings.

Enunciate the first and fourth notes of every four with a slight emphasis by making a relaxed jerk from the wrist,

and cross the strings alertly as though the bow were on a pivotal point, a see-sawing effect with a decided manipulation from the shoulder. The usual difficulty with pupils is that they use a slow movement from the shoulder which is wrong. In practicing, accents should also be made on the second and third notes of each arpeggio group of four notes in turn, with a vigorous and concentrated motion of the arm from the right shoulder.

Regardless of what precedes an arpeggio passage, the arpeggios must be dexterously played. Arpeggios starting with the up bow are, naturally, the more difficult. In the following arpeggio form much speed and strength from the shoulder is necessary due to the skip from the lower to the upper two strings (and vice versa).



Sevčík Op. 3, 40 variations.  
Ninth example from variation 40.

Play this slightly below the middle of the bow.

Do not accent the bow in legato fingered passages.

Be careful not to confuse the terms "ricochet" and "flying staccato." While any etude or solo piece calling for either of these bowings may be practiced in both manners, play as designated by the composer. Examples of the ricochet bowing will be found in the *Ronde de Lutins* by Bazzini, also the ricochet etude in Hans Sitt Op. 92, book 6, etudes 45, 46, and 47. A good example of the firm and flying staccato is found in the *Kreutzer Etudes* Number 7 (Hahn-Brown edition).

For certain passages running up and down on the violin, where the open strings are sounded alternately with a



stopped note, it is advisable to place the bow in rather close proximity to the bridge and draw the hand slightly back toward the body. An example of passages requiring this treatment may be found in Etude No. 6, Dancla, op. 73.

A certain well-known violinist with whom I was acquainted played the sautille bowing with a long swing of the forearm and hand. The effect resultant was beautiful and well suited to his style of playing. The author can scarcely recommend it, however, since it would scarcely be feasible for the great majority of players.

Be careful, in playing a thrown legato, to avoid any semblance of a "bounce." The motion should emanate from the shoulder, and the action for each stroke begin in space before the string is attacked.

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For treatises upon various fancy bowings, such as the Flautato, Ponticello, Imitando, Il Corno, Col Legno, Tremolo of the bow, etc., refer to "Violin Teaching and Violin Study" by Eugene Gruenberg. For musical terms consult any reliable dictionary.

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The student is often confused by the terms used in various editions, such as saltando, saltato, or balzato; spiccato where sautille is meant, and staccato where spiccato is meant. Which bowing to use is largely a matter of choice, taking into consideration, of course, the musical content of the etude or piece.

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Be the master of the bow at all times, do not allow the bow to master you. An instance of the latter case came to light at one time during the course of a lesson. I had just finished telling a pupil to bow a certain group of thirty-two notes in one bow.

"Why!" he exclaimed. "My bow wouldn't *play* thirty-two notes."

### Chords

In playing a chord which ends on the open E string, especially in cases where the wire E string is used, draw

the bow in closer proximity to the bridge and much toward the body in order to avoid the whistle which is otherwise likely to occur.

For various styles of chord playing refer to Sitt Op. 92, book 6, Etudes 52, 53, and 54.

In the Caprice Basque, by Sarsate, there are excellent examples of chords to be played upon three strings. The notes of these chords should be grasped simultaneously, and played legato, near the frog, with a firm stroke and great wrist movement, and a decided pressure upon the middle note. A high back-arm and rapid stroke of the bow also produce effective results.

Some of these chords were very well described by a pupil of mine who had been struggling with the chord B (G string); G sharp (D string); D natural (A string), and open E. Upon finally succeeding in grasping it, he ejaculated: "Why, its a regular sandwich!"

### Chopping Stroke

For the chopping stroke of the bow at the frog, with much manipulation from the shoulder, refer to Dancla Op. 73, Etude 3. For the combination of the legato stroke followed by the sautille, Number 4 in the same book, will be found helpful, and for the sautille bowing the rapid crossing of strings, Etude Number 15.

### Reference Books

The following reference books are suggested for the teacher and student:

Violin Teaching and Violin Study,	Eugene Gruenberg.
Right Hand Development,	Paul Shirley.
Hand Gymnastics,	Ward Jackson.
Violin as I Teach It,	Leopold Auer.
My Long Life in Music,	Leopold Auer.
Violin Curriculum,	Henry Cox.
Violin Intonation,	Siegfried Eberhardt.
Suggestions on Vibrato,	Siegfried Eberhardt.
Dynamical Studies,	Scholz.

## Memorizing


The art of memorizing seems particularly difficult for many. Some memorize mentally by reading a certain phrase through without playing it. Others are obliged to memorize music by playing it measure for measure, others by depending upon their ear, and still others by frequent repetition. The author feels that, although there is no rule for memorizing—it being purely a personal knack—three things are important:

1. Careful and correct playing.
2. Close attention to the musical content.
3. Thoughtful repetition.

In the last analysis, however, best memorizing results from having to do it. Only under the pressure of necessity are we aware of our own capabilities.

I recollect an experience I underwent at one time which proved this point. I was conducting my orchestra at a concert from an extremely difficult score by the late Camille Zeckwer. Almost at the outset my baton hit the score and sent it flying in all directions. But there was nothing to do but go on. In spite of the fact that I had only gone through the score twice thoroughly, I found, to my amazement and intense gratification, that as I continued the entire composition came clearly to mind and I do not recollect having made a single error. This method can hardly be advised, however.

## Double Harmonics

In playing double harmonics, such as , be sure that both the first and fourth fingers are placed simultaneously. Never sound first the root and then the harmonic note, an annoying habit not infrequently heard on the part of violinists.

Care should be taken, too, that in both octaves and double harmonics both fingers be relaxed and supple. Little pressure of the fingers should be used, the production of the tone coming largely from the adjustment and proper manipulation of the right arm.

### Practice Acoustically

Practice acoustically. That is to say, play with a big, round, full tone, even if the tone at times seems harsh. The average room available for practicing purposes is small, and not in the least adapted to the proper and necessary largeness of tone requisite for playing in a hall or auditorium. Avoid playing too sweetly.

But never abuse the violin. To give instantaneous response it should be treated as a friend, not as an enemy. It should be caressed rather than beaten.

### Expression

Always anticipate a change of expression in music by interpreting the passage leading into it in such a manner as to convey to the listeners the feeling of the change about to be made. How well this may be accomplished depends largely, of course, upon the innate talent of the performer.

Do not anticipate nervously. No matter what comes ahead, if it be a ritard, an accelerando, a difficult technical passage or a melody, do not allow it to influence the playing of previous passages in a nervous or apprehensive manner.

Also avoid playing accelerando where crescendo is marked. Avoid also making ritards monotonously long.

Do not forget to make contrasts in similar or repeated passages. There should be variety in interpretation. As a rule, when two similar or identical passages occur, the first is taken forte and the second piano, unless otherwise indicated. The manner in which such passages are treated depends largely upon the content of the music however.

### Bach

It has been said, "No one is a musician unless he can play the Prelude and Fugue in G Minor by Bach."

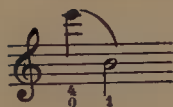
In the works of Bach, and in those of all old masters, beware of exaggerating the tempo. They should be played in moderately slow time, and strict attention should be given grace notes and turns. These, too, should be in rather moderate tempo.

### A Hint

In ascending into higher positions, slant the first finger considerably and "shove" it up. A good example will be found in the Spanish Dance, Number 8, of Sarasate.

### More Hints

In sliding from a harmonic note to a stopped note in a lower position the following effect may sometimes be used:



In this instance the fourth finger is pressed firmly on the E string after playing the harmonic, and slides down to the note B on the E string. Meanwhile the first finger has been placed on the note B on the A string. Simultaneously with swinging the bow across to the A string, pluck the E string with the fourth finger. This gives an impression of the percussion of the first finger on the note B. Needless to say the entire action, after having been slowly studied, should take place rapidly and with no loss of time.

In ascending a half or a whole tone with the same finger when the notes are slurred, a beautiful effect can be made by sliding the finger somewhat slowly. This should be done, however, only when the character of the music is such as would demand such an effect.

To attain its full beauty the action should be perfectly relaxed. The wrist should be raised somewhat toward the neck of the violin, and the finger, in a slanting position and resting upon its ball, should slide toward the higher tone with flexibility and sureness. Skips of larger intervals may be made in the same way.

In descending a half or whole tone, or more, the same effect may be made by withdrawing the thumb and wrist toward the scroll, the finger being dragged slowly backward on its ball.



Scene de Ballet—De Berliot

Such a passage is sometimes effective if played with a semi-staccato-legato stroke. Hold the first note of the three grace notes somewhat longer than the other two, and in order to make up the loss of time in so doing play the following notes a little faster. Also pull the first of the sixteenth notes close to the point of the bow.

Some violinists have been known to hold the violin down in the web lying between the first finger and the thumb of the left hand. Although ordinarily this position is not correct, as was mentioned in Chapter I, this too should be a matter where the individual should judge the method best suited to his own needs.

### Ensemble and Orchestra Playing

The value of ensemble and orchestra playing can hardly be overestimated. It is also most valuable for a violinist to learn to play the viola.

In group or ensemble playing the intonation must be carefully adjusted. No two people hear a tone precisely alike; and there exist, as well, differences in individual instruments.

In tuning the instrument for a performance it is well, generally, to tune a bit high, since the strings invariably drop. Never stop to tune the instrument during the course of a piece.

When the strings drop too low during the performance of a concerto with orchestra, it is sometimes necessary to readjust the fingering so as to avoid the use of the open strings. In spite of all impediments it is always essential to *play in tune*.

Frequently, when playing with orchestral accompaniment, a good effect is obtained by carrying over the solo part into the tutti, and continuing to play several measures with the orchestra.



### Running Notes

In playing running notes, avoid the frequently made mistake of playing the up stroke too short, an error generally made through nervousness. Glaring examples of this fault appear in renditions of Bach.



As written.



As played (wrongly).

### Musical Technique

The dead, monotonous, and unmusical technique of the "old school" has been supplanted by the musical technique of the "new."

### The Ricochet

In playing the ricochet, there is frequently a tendency to pause before the note following the ricochet passage—example,



As a matter of fact the note (in this case the quarter note) partakes of the momentum of the previous ricochet bow.

A really good ricochet should resemble the faint roll of drums.

### Electricity in Playing

There must be "electricity" in playing. "Dead," listless fingers produce "dead," "lifeless" tones: A stolid "soggy" bow-arm cannot produce liveness and charm of tone. Electricity—as here used—implies an aliveness, alertness, a keen intensity amounting almost to an excitement; a vigor that is transmitted into the tone quality, an energy, a vitality.

### Color in Tone

A white tone: Produced by a lot of notes, well played, but meaningless.

A red tone: Produced by a rich, virile, and intelligent interpretation of the musical idea; a tone that vibrates.

### Exercise Books

Exercise books cannot be compiled with a view to each one's particular need. Skip about—take the study that is applicable to the necessity at hand.

### Augmented Seconds

The intensive practice of augmented seconds is frequently overlooked. And yet these are developing not only from a standpoint of finger development but also from that of intonation. It is often the case that awkward stretches of the fingers on the finger-board are hard to grasp, and certainly the augmented second seems hard to grasp from a mental standpoint as well.

The exercises to be given may properly be considered as belonging to my own system of scale practice as expounded in Chapter XXXV, so similar are the methods of practice employed. Bowings, rhythms, accents, sequence practice, may all be applied for, as has been frequently stated in this volume; the rules given are all applicable not to one, but to many, if not all, difficulties that confront the student.



Advancing upward a step we have:



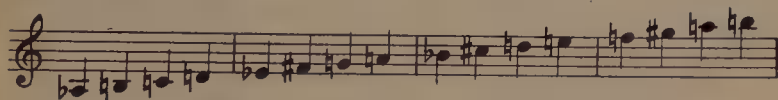
These may also be attacked from the upper note first. A new form is found in the following:



To these bowings may be added:  $\underline{1} \underline{2} \underline{1} \underline{2}$  and  $\underline{1} \underline{2} \underline{2} \underline{1}$ .

Continue with the patterns given, beginning on A natural (first finger on G string), using relative interval combinations, then on B flat, B natural, C, and so on, up into the higher positions.

A similar pattern may also be extended so as to encompass the entire four strings in one position:

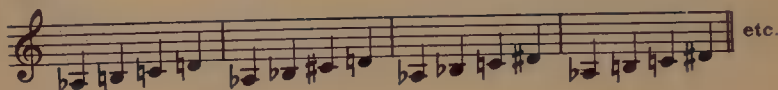


Descend, using the same formula as previously given, and practice similar progressions in the various keys and with all bowings.

Later the different *variants* of the form may be used, as:

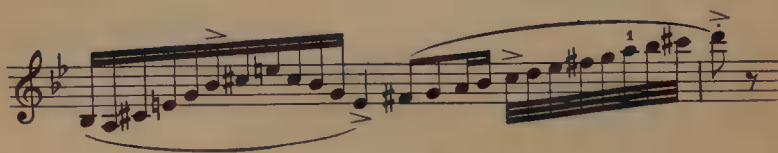


They may then be combined into



Ascend with each combination, separately, through all the positions up to the tenth, and return. Also ascend and descend through each combination to the tenth and return. Follow the same principle on all strings. Then combine the sequences and do likewise; also begin from the upper note.

As may easily be both heard and seen, these augmented second exercises, with their various ramifications, were not written for beauty. That they do serve a valuable purpose, however, is amply illustrated by the approach to passages involving the use of similar progressions, such as the following passage from the First Movement of the Bruch Concerto in G Minor. These are also very valuable for the efficient mastery of fingered octaves, tenths, chords, and double harmonics.



### Regarding Climaxes

Keep something in reserve. Do not exhaust the possibilities of your emotional expression too quickly—if at all. Avoid the excessive use of climaxes.

### The Message

After all, the most important thing in violin playing is the message.

### Three in the Audience

Regarding public performances a famous violinist once said: "There are but three in every audience, and it is up to a player to win each of those three. First there is the man who is there because his wife has brought him, he must be wakened; then there is the cynic, with a disparaging smile on his face, ready to find fault, he must be won over; finally there is the man who comes expecting to enjoy it—he must be satisfied. When I win all three I know that I have made a success."

### The Use of Piano in Lessons

Whether or not to use the piano while teaching has been a subject of considerable controversy among teachers. Personally it is my belief that to "strum away" at the piano while a pupil is playing has two bad effects: first, the pupil soon learns to "follow" or play by ear, rather than think out his musical problems for himself, and, secondly, the teacher is not in a position to give his undivided attention to the pupil.

When a student, in the formative state of his abilities, is playing he is apt unconsciously to fall into certain errors of position or of manipulation of the instrument. He should be constantly observed and the slightest error corrected at the outset, lest it develop into a habit.

If, sometimes in specific instances, the use of the piano seems advisable it should, of course, be used. No principle of teaching should be so arbitrary that one should not deviate from it in certain cases.

It is, of course, of immense value to both teacher and advanced pupil that an accompanist be provided for the lesson after a solo or solos are thoroughly mastered. To play a piece through with a piano accompaniment before it is thoroughly learned is a waste of time and energy and frequently, indeed, harmful. On the other hand, to learn a piece and remain in ignorance as to the musical content of its accompaniment is to only half learn it.

It should always be kept in mind that, save in a few

instances, the violin and the piano are both required to render the whole and musically complete solo. It is necessary that the accompanist be proficient musically, not just a pianist who follows along in some haphazard fashion. Before any teacher drops as "finished" any solo he should first hear it in the capacity of critic, played by the pupil with his accompanist.

Better *no* accompaniment than a poor one.

### When to Begin

"When should my child begin studying the violin?" is a question frequently asked. At 3 years the average child is not too young. Beginning at that age, the violin becomes "second nature," and under proper guidance the child learns quietly and naturally.

"Am I too old to begin?" No! No one is ever too old to begin.

### The Concert Violinist

For the individual whose ambition it is to become a public performer, proper stage deportment is essential. This subject embodies many things, but none more important than the proper manner of tuning the violin. The pegs must not only fit properly, but the strings, also, must be correctly adjusted. For an extensive treatise on this subject, refer to "The Art of Violin Playing," by Carl Flesch, page 11.

In training one's self for public appearances endurance plays an important part. In order to play a program once through, without fatigue before an audience, one should work up to the point where he can play it through several times in succession.

Most important of all among a concert violinist's possessions is good health. And good health means a sound physique plus good habits, moderation in the use of stimulants and tobacco, and temperate living.

Kaleidoscopic changes may be said to have taken place in repertoire during the past few years. In comparing a program of today and one of twenty-five or thirty years



ago one would find differences both in what the artists chose and what the public demanded, and what was accepted as the "last word" in the art of program building.

Opinions vary and change too, from year to year, but perhaps no more so than between contemporaries. I was present on one occasion when Arthur Nikisch and Franz Kneisel engaged in a heated argument as to whether a certain turn in a Bach Suite for string orchestra should start from above or below. Each had his firm opinion, and each opinion was quite different. They argued until 2 o'clock in the morning, and then it was a draw.

The conversation then drifted into a discussion as to what was the greatest piece of music ever written. Nikisch believed that "Tristan and Isolde," by Wagner, won the laurels, and Kneisel contended that Beethoven's "Ninth Symphony" was the greatest of all masterpieces. So there you are.

### Scales

Much as bread is considered the staff of life, so are scales important as the "staff of music." They are a basic and necessary phase of the technique from the earliest to the most advanced stages of the study of any musical instrument.

A thorough knowledge of the various scale forms is, of course, primarily important. As one's proficiency in the art of violin playing advances, scales may be approached from a number of different aspects, from varying and increasingly difficult standpoints, a goodly number of which have been previously explained. It is again and with the utmost emphasis suggested that a brief period of scale practice precede each day's work.

### Correct Position

Why a correct position of the violin is so supremely important should be made clear to every student. When the instrument is allowed to sag the ascent to a high position is made more difficult. The left hand is then in the position of climbing; but if the instrument is held

high, instead of climbing, the hand is allowed to fall into the high positions. This facilitates the technique greatly. One who presents an excellent example of a flawless position is no less a personage than Jascha Heifetz.

In appearing before an audience the proper position of the violin, regarding the F holes, is also important. The F hole on the right side of the violin should be, as nearly as possible, facing the auditors. In this way the best that is in the instrument is heard.

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Much has been said in reference to the proper position of the right hand on the down bow stroke, and the proper attitude or position of the left hand on the neck of the violin. No less an authority than Henri Ostrovski claims that each student should "fuss around" until he arrives at a position or attitude where the manipulation of the violin and bow seems entirely natural and comfortable. He compares this "fussing" to the action of a dog that circles about until he finds his particular "right" position before going to sleep.

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It has been noticed that a number of violinists seem inclined to caress their instruments by laying the face sideways on the body of the violin. This may be considered as being a virtuoso's privilege or idiosyncrasy. A pupil should never be allowed to do this, and the writer can hardly recommend it.

### **Sulla Testiere**

For the Sulla Testiere (over the finger-board), bowing, the right arm is held in more or less of a straight—rigid—manner, the bow lightly touching the surface of the strings, held well down over the finger-board. This is sometimes referred to as the crescent stroke.

### **Bad Habits**

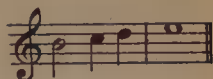
Bad habits to be guarded against include incorrect breathing, resultant frequently in odd noises or grunts from

the player, and that all too frequent, although entirely unconscious, habit of making faces. The importance of breathing correctly should be stressed from the beginning. As in every other task involving muscular action and physical energy (and violin playing requires its full quota of both), true relaxation cannot be attained unless the breathing is entirely natural and normal. The body tires and the nerves become "on edge" unless the system is absorbing its customary amount of oxygen.

Some years ago a young man came to me with the object of studying in mind, and I asked him to play. Quite obligingly he lifted his instrument and began, with no mean skill, to play for me. I noticed, when he began, a slight grunting noise which seemed entirely inexplicable. Not wishing to disturb the player, I arose and wandered about the room, thinking that possibly some canine intruder might be hiding therein. The grunts became more numerous and louder, really disturbing. Of a sudden it flashed upon me that it could be none other than the player himself. Upon investigation my hypothesis proved true. Imagine the effect upon an audience had this gentleman decided to appear in public performance.

Making faces is even a more prevalent habit than that of making noises. It is not dependent upon improper breathing, but is derived, generally, from expressing facially the emotions of fear, concentration, consternation, etc., when a difficult passage is encountered. The best method of overcoming this habit is to study quietly, slowly, impassively the difficult passages.

Timidity, lack of assurance, frequently results in a "hunting the note" habit, best explained by the following examples. A slight pause or hesitancy at the incep-

tion of a note renders the legato passage 

in this manner: 

### Absolute Pitch

Some few individuals possess absolute pitch, that is to say, are able to name upon hearing the note played not in relation to other known notes. Believing this to be an abnormal attribute, it has for many years been coupled with a superior musical sense, and wrongly. Some entirely unmusical persons possess this phenomenal attribute, and not infrequently some who are sufficiently musical to pursue the study of some instrument play consistently out of tune.

### Tuning

In tuning the violin, in perfect fifths, especially when before an audience, only the extreme tip of the bow should be used, and stroking motion, up bow, of the stick employed. It is not necessary to rasp and saw the tones, but a gentle stroke or two are enough to enable one to ascertain the intonation.

Some violinists make it a rule to tune higher than the actual note, then "tune down" until the correct pitch results. Others prefer to tune lower, then "tune up." Personally, I prefer to tune down from the higher note, since I believe that a more nearly correct pitch may be acquired in this manner. Sounding the natural harmonics in the third position is also good for ascertaining true fifths.

### Nervousness

A noted pianist once said, ". . . before I attempt to play a solo in public I practice it at least a year." Nervousness is the result, largely, of uncertainty or past failure. There are, of course, some individuals who never seem able to surmount a certain nervousness that accrues to a public performance. But, as a rule, it is due to an actual lack of knowledge—technical and musical—of the piece to be played. A solo should become mechanically perfect, absolutely technically flawless, before one should attempt to play it before an audience. Then the entire attention may be devoted to the rendition that it be done in the finest and most musical way possible, without any fears that it will not "go."

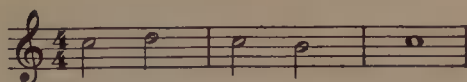
Occasionally, however, a slight nervousness will render the bow arm shaky and unstable. In this event it will be found of incalculable benefit to wave the right arm slightly. This undulating motion soon quiets the tremor and regains control of the muscles for the player.


### Women—Men

There seem to be marked differences between women and men as violinists. Possibly the fundamental difference is one of physical strength and endurance. In an effort to make up for this lack of strength women are apt (unconsciously) to resort to "dragging" the tone from the instrument.

### Pitfalls

From years of observation I learned that certain nationalities seem to run to certain defects—musically. The fact seemed interesting to me, and I attempted to impart it, upon one occasion, to a pupil who had fallen into his particular "national pitfall." Entirely misunderstanding my point he was indignant, thinking that I had assailed his religion. . . . Hoping that my reading audience will be more understanding I present two of these pitfalls which seem peculiarly noticeable. As a rule, Italian students lack rhythm. Full of fire, of temperament, of musical sense as they are, rhythm is frequently slaughtered at their hands. Among Jewish students I find an almost infallible tendency to "hang on to notes." Especially in singing passages, they cling with avidity to each note—a habit which results in one of two effects. Either the bow changes first, which makes the passage



sound , or the finger is first to change, which renders the passage



Negro students, as a rule, although keenly appreciative of the marked rhythms of their own music, do not seem to comprehend our rhythms. Their playing always remains deeply imbued with their own racial characteristics.

### **A Rule to Remember**

Do not play faster than the brain can think.

### **High Passages**

For high passages, especially upon the G string (Moses Variations, Rossini-Paganini), use light fingers, light bow, and much vibrato. From measure 15 to the repeat sign, in the Moses Variations, is a specific instance where this rule applies.

### **Trills**

When trilling with the first finger and open string, especially the open E string, flatten the thumb under the neck of the violin and keep the hand well away from the instrument.

### **On Advice**

Many times parents come to me for advice concerning the careers of their children. "Shall I have my boy (my girl) take up music seriously?" . . . "Will she become a violinist?" . . . "Had he better continue studying or take up another profession?"

As a rule, I hesitate to commit myself upon these questions. It is a well-known fact that the profession of music is one of the most difficult to enter upon, one requiring the most devotion, the most sacrifice, the most patience, and, not infrequently, the most sorrow and discouragement. Unless a pupil is sufficiently talented to stand out from among others, to excel in some point or points, I seldom advise. However, my advice in one instance may serve as a guide for others who are confronted with this question.

A certain young man's father consulted me at one time upon his son's future. His son, my student, was, incidentally, a full-grown man. "First let me ask you three



questions," I replied to his inquiry. "First, what would he do if he didn't continue in the musical profession?"

"He would go into business with me," the father answered.

"What would his earning capacity be?" I queried.

"About \$25.00 a week," was the answer.

"Which would the young man himself rather do?"

"Oh, he is devoted to the violin, he studies it all the time, it is his life."

"Well, then, under the circumstances," was my solution, "if he stops music and goes into business with you, he will be diminishing your net income, and earning but \$25.00 for himself. If he continues in music the chances are that, if not at first, he will in time earn at least that much and possibly more. Moreover, he will be doing the thing that he loves to do."

The problem of whether or not to continue depends largely upon what a student would do, or would be capable of doing, in another vocation or profession.

### Criticism

Regarding criticism, those of us who endeavor to rise above the mediocre are naturally open to criticism. If we are sincere and believe in what we do we must be immune to criticism as far as feeling discouraged by it is concerned. On the contrary, it should encourage us to greater heights. If we do our own work painstakingly and work along conscientiously through the years, we are then doing our part and, regardless of criticism, should forge ahead.

It is amusing, but true, that everyone feels himself qualified to judge the efforts or accomplishments of others without taking into account what he may know on the subject himself. It brings to mind an experience I had which had its inception in Europe. Being an admirer of paintings I had made a special trip to Dresden, Germany, to view the famous Raphael Madonna. I had but recently gazed with rapt admiration upon the Madonna in the gallery at Amsterdam, and thought it indisputably the finer of the two. The subsequent viewing of the Raphael masterpiece did not alter but rather strength-

ened my opinion and yet—as I saw students gathered about studying it—I thought to myself—“I am a musician, they are artists—they must undoubtedly have some reason for thinking the Raphael Madonna the finer piece of work—and I must certainly be wrong.”

Later, in America, I attended a dinner party at which, it chanced, I was the only musician. And yet the others, painters, illustrators, and men and women in various professions, were engaged in criticising a recent orchestra performance which I, with my superior knowledge of the subject, had considered superb.

Having an unfortunate predilection toward out-spokenness, I could not refrain from telling them my experience regarding the famous Madonna, and ended by saying: “You see, ladies and gentlemen, I would not have dared, with my limited knowledge of the subject, to have expressed my opinion on that painting; and yet you, none of whom have had the least experience musically, dare to criticise what I consider the superb rendition the orchestra gave last night.”

They agreed. But—oddly enough—my point was somewhat discounted when an artist in the group remarked—“You are absolutely right—the Madonna you chose *is* the better of the two.”

However, let it be here stated that the decision at which I had arrived regarding the paintings was the fruit of serious study and thought, and not a “snap” judgment. Regarding the especial tendency of youth to be unjustly critical due to their newly attained and incomplete knowledge, Bishop Sterret made the following apt remark: “There are things that even young men do not know.”

Returning to criticism again for a moment, the best lesson that I ever received in my whole career was one of very harsh criticism. While still a member of the Boston Symphony Orchestra I became acquainted with a fellow-member, Henry Eicheim, who has since become famous as a composer. Our acquaintance rapidly grew into friendship and a most brotherly affection.

For some unaccountable reason at that time I was enjoying popularity as a soloist and was kept busy filling my

concert engagements. Henry had never heard me play in public and after luncheon one day he said, "Hahny, I cannot understand why you are so popular as a violinist while the rest of us, who can play so much better, are ignored. I would like to hear you in public and see for myself what it is."

After hearing me play, in the course of the next few days, he made this remark: "I now understand fully the cause of your success. Notwithstanding your miserable violin playing, you have the power of talking to your audience through the medium of your instrument, which is, after all, most important. But, on the other hand, if with what you have you could manipulate your instrument better, there is no earthly reason why you should not rank very high. Do not lose sight of the fact, however, that I still maintain that your playing is bad and we are all better violinists than you."

For a moment, I must confess, I felt a bit hurt that my most intimate friend should be so crude in his criticism, but pulling myself together I asked, "Well, what is wrong?" We proceeded at once to our apartment and he showed me where I was at great fault technically, and pointed out to me contraction in both arms and in the fingers of the left hand. It was made clear to me, in the twinkling of an eye, that he was absolutely right. From that moment my whole thought of the subject of violin playing changed and, as the darkness of the night melts into the dawn of day, so my ideas changed, and the clearness of what lay ahead of me was an inspiration.

I have worked and taught along the lines Eicheim made clear to me ever since and, instead of being offended at this criticism, I thanked him and we have remained bosom friends through the years. What little success I have met with I feel I owe to none other than Henry Eicheim.

### **The Beginning**

As mentioned in the Foreword before the Advanced Department, the rules and principles suggested in the lectures upon the Kreutzer Etudes are by no means solely

applicable to them, but to every piece of literature written for the violin. Let them be used wherever they assist in making the road more easy to travel, let them be discarded if they appear to be useless, for each must discriminate and use only those things which further his own proficiency in the art of violin playing.

It is hoped, however, that the earnest peruser of these pages has read between the lines something more than rules, for rules alone can never make an artist.

It has been the desire of the author to emphasize the few basic qualities which underlie all art . . .

Care

Intelligent study

Good taste

Tireless effort

Individuality

It has been his desire to stimulate the student to proceed in the right direction upon his own initiative; to think things out for himself and to put them into practice.

And so this volume might well close with the words—**THE BEGINNING**—for when one has mastered and assimilated all that goes before, he is then well on the way to beginning the most interesting phase of study. Before this practice has had more or less drudgery connected with it. Now it should be more and more pleasurable—for the student has equipped himself with good tools with which to work.

With a sense of accomplishment for the past and a sense of the boundless possibilities ahead, let him go forward intelligently and diligently to "heights which have hitherto seemed to many so hopeless and utterly unattainable."











